

DISCORDER

FREE

January 1992

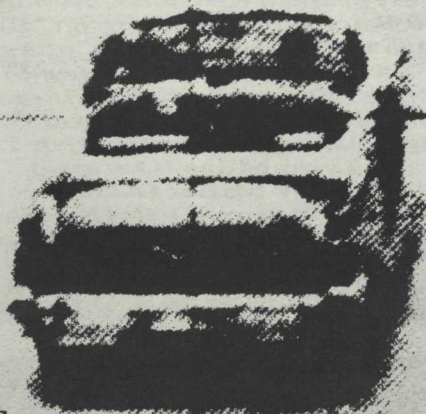
THE J.F.K. COVER—UP

KIDS IN THE HALL

NIRVANA

SHADOWY MEN

MONSTER MAGNET



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JANUARY 1992 · ISSUE #108...

MONSTER MAGNET

NIRVANA

SHADOWY MEN ON A SHADOWY PLANET

THE KIDS IN THE HALL

JFK

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This month's cover comes to you courtesy of Narwuar via the *Report of the Warren Commission on the Assassination of President Kennedy*.

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Cow's Head Chronicle

remember the first time I ever heard my Dad use the Big Word in my presence. You know the F word. It reassured me that I was a regular guy. In fact, not only did he use this word in my general vicinity he was using it to get my attention and believe me when you're twelve years old you're going to want to go to get your attention. It works. No shit jack. We were in Hawaii and we had rented some mopeds for the day to go out and scare the pants of any locals we could find. I was on a moped plan but my father had other ideas one of which included firing up to the top of Diamondhead and watching...well, whatever one watches at the top of Diamondhead. I was coolly navigated our moped along the streets of Waikiki, well as cool as one can possibly be on a bike with a strap on swing seat. The engine was running but the throttle decided to throw down the throttle and burst some nuts. Bad decision. Floyd hit the proverbial roof and before you could say "yikes!" I was on Buick. You know what the word was? "What the #*%&@ do you think you're doing. Where do you think you are the #%\$&ing Ind? Wow, was I in awe. I was scared. I was so scared but I was more stunned at the fact that he had used the best word I knew. My dad was one of the guys, he knew the word, could it possibly be that simple? I was not! I gave him credit for it?

Man, this was cool my

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DEAD SURF MISS

Dear Airhead,

In regards to Mofo's review of *Dead Surf Kist*, *Narcotic Nevada*.

Firstly, why is it someone who can't even read the title of an album cover doing reviews for anyone? [sic] the album is called *Narcotic Nevada* not "Nirvana." I know it is hard to see outside the window when the bandwagon is strapped to the ceiling but if you move to an outside seat you might be able to wipe the fog off and see a road sign or two, maybe even a rest stop. Maybe it was just a typo who knows?

Secondly, why do we need a leather wardrobe and a metal-log, I thought alternative was the right to play, dress, or present yourself outside the norm, but maybe we should put on the studs and move into the pigeon coop in the back room of Disorder. Perhaps if we ripped off Husker Du we could make the dining of Disorder or we desire to become.

Thirdly, why did at North Hollywood? That is where recorded, stayed, and mixed and the people at these studios deserve as much credit as we can give them, they supported us more than THE DIVINE FIVE at Disorder has supported any band in this town. Sorry it didn't come out sounding like a *Grungefest* but Nirvana, L7, and Mudhoney have already made their records, I guess we could have recorded at the same time as the college sounds of '91 but we couldn't get a deal with K-Tel or Quality Records, oh well maybe next year. In closing we thank you for the slogan for our next T-shirt "WORST METAL RIFFING SINCE THE LAST EXODUS MISS."

Thanks a lot for your time and remember always support your local bands so there will be a thriving scene here and we can support just like you Seattle.

Glen
Dead Surf Kist

First, firstly is not proper grammar.

Second, "Narcotic Nevada" was a typo but you should be grateful that the allusion was made to that, oh so, successful band from Seattle.

Third, I'm sure if you were worthy of appearing on a public album or in-house compiler, *Nordwest*, would be phoning you up and slapping your drool on vinyl. But, no such luck.

And last, we're quite proud of the fact that Mofo sat president in the rest of your album because The Rocket hated it and will/Gotta go clean up the pigeon coop.

JULES' GEMS

Dear Disorder:

How revealing to read openly white-supremacist bullshit like M. Julian Kilian's "Coaster Culture to Sub-Culture" column in your November issue. Hope it's abundantly clear to anyone but a tone-deaf Limerie expatriate that all forms of popular music in the English-Speaking world (with the exception, as he points out, of Brit-Folk) originated in America, or more properly the American. Every song borrowed continually from that eternally flowing creative fountain, the pathetic Brits most of all.

Kilian mentions in passing the contributions of "African Slaves," but really blows his cover with "I wouldn't be surprised if all music as we know it evolved from a waltz written by some few living in the Tectonic region in Europe." And there we have it; I wouldn't be surprised if you evolved from a squid you racist motherfucker. I never expected racist scientists to contribute to this magazine, but Jesus...okay, I'll say it once, pay attention carefully now: rock and roll, blues, jazz, gospel, ska, hip hop, reggae, soul. See any connection? The fucking Limeys' steal all their forms from black Americans, over and over again, "refining" them from brown to white like the nigger the slaves died to produce for the British Empire, making it palatable for lime, anemic youth whose feet would tangle at the first hint of syncretism and polymers. And no it's not racist today.

As for Kilian's venerated "alter-native," all I can say is it makes a damn fine marketing label, best translated as "talentless, fucked-up, middle-class white youth with no ambition plus their peers." The Sex Pistols were a bad joke by Malcolm McLaren that some sad shitheads took seriously, and God help us, still do. Kilian, get your thick Tectonic-head out of music's own trash can, stop subjecting your poor ears to the toxic ravaging of junkies, and check out what's happening beyond Alibi-on's pale shore.

Michael Anderson

Dear Airhead:

I've found most of Jules Kilian's stuff in Disorder to be mildly interesting, but "How to Have Fun over Christmas" (Dec. '91) stands head and shoulders above the rest, if only for its illigibility. Mr. Kilian repeatedly disparages those he describes as "politically correct," using such incisive and insightful wording as: "They're all subsides. I hate that fucking band!" But wait, it gets lazier. He also states, "I'd like to see the end of enviro-boytoys," and in the next breath says, "But what I'd really like to see is people...being vocal." Apparently younger women feel they have no more need to fight for equality—that they have enough & [sic] are content. "What the fuck?!" It's just spurt a portion of the article slagging those who are "being vocal," maligning them with the epithet "politically correct," and now!—denouncing the death of people "angry about injustice." Even were his comment on "younger women" true, which it patently is not, his concluding paragraph would still be a direct contradiction of his attitude in the rest of the piece. Methinks Mr. Kilian was in the Bailey's Irish Cream at a bit of a time.

Having said that, "Sex in glass elevators with dead-farm animals" played me. And I guess it's a hopeful sign that Disorder finally published something worth paying attention to, if only to point out its stupidity.

Vivian Pinks
Vancouver

WANK YOU VERY MUCH

O Things of Disorder:

I can't put into words how much I hate this time of year, all this Xmas wank. So I was wry & amused when I opened your December issue and saw on its contents page that you had two Christmas features. But reading M. Julian Kilian's delightful "How to Have Fun Over Christmas" proved a happy surprise. Thanks for printing it. Chris O'm is an exceptionally good writer. I hope the author can find a more interesting use of talent than his hum yam in this issue. I read it and kept saying, "What's the point?"

You all is really into this Xmas shit, though, judging from the summaries used in "Office Use Only." Oh well, I guess someone has to enjoy this wretched end of year. Me, after walking down town surrounded by morons in front of department stores ringing their imitating bells, I come home and crank the Discharge "Why?" and screaming with the Ozias.

I loved the Alice in Chains interview, especially when Jerry Cantrell confessed, "I don't know what grunge is." I've always hated that Seattle was supposed to have a "sound" by which it was more really known world-wide. It sounded like bloody hype, and so limiting. "I'm not an idiot, mind I call myself punk and labels to punk music; but punk was never a limiting term for me. It didn't mean I had to look a certain way or listen to a certain kind of music. It opened the way to all kinds of alternatives. There should be 'Seattle sounds' no one specific 'sound'."

Of course, in yet ten years I've been a punk, I've seen other punks use their lifestyle in a limiting way. They'll dress hardcore only, listen to "dick" bands only, and tell all those who don't do likewise. It's such a stupid mentality, and it imitates the narrow-

mindset system punk set out to smash. I got so pissed when I see gothic punks make fun of others who aren't so hardcore. You know, "Oh, wow, P!nk, how punk, man — HAI HAI HAI HAI!" It is, punks picking of punks.

I noted that Cantrell thinks well of Singles, the film that was inspired by the Seattle music scene, maybe I'm wrong to be upset by the idea of the film, but I hate the idea of turning our music scene into a Hollywood thing. I expect themovie to be a rock'n'roll cliché, so if it's anywhere as cool as Cantrell makes it out to be, you're in the Christmas interview! I'll be fairly surprised. Nay, I'll be flipped shocked!

I didn't enjoy your treatment on The Pixies, cus I love their attitude when they're interviewed, and this piece in DISORDER was flat-out boring. Perhaps Rob Berger thought a straight interview would be too boring, and tried to make his piece fanciful and clever, but it didn't work.

I'm sad to see that Judith's fascinating "Subtext" column will become monthly, it being my favorite piece every issue and the main reason I pick up DISORDER. Hopefully you'll maybe give her two full pages for future columns? Being an author myself, it gives my poor old heart a flow of warmth to see a literary column in a rock music publication. It's so cool to see you encouraging young people to read. I don't mean that to sound condescending. I keep reading about the lack of reading skills in today's youth, and it is a source of anguish. So to see your "Subtext" column gives me a bit of hope.

Sory if I complained about some of some of the "features." Some in the book to complain when the "vine is free. Reading DISORDER makes me with I still had me car so that I could drive up to Vancouver and dig your scene. I used to drive up to B.C. lots and lots. I'd always find cool things, but they're all available in America. Ah, yep good ol' days.

Stay Rad,
William Pugmire
Seattle, WA.

Er, uh...sharke but tell it to Maximum Rock'n'Roll.

SLOW DAY IN HELL?

Dear Airhead,

I'm writing to express my Drunk-on-ice the November issue of the issue. Who the hell does the think he/she is? I can't believe that coolest like head would be caught in. At least the. By the way, I would the piece well that you passed off as at. Tell your least to get their in straight from Vancouver. I've had enough of hearing about by the rule 1. Why not see?

Oh yeah, how come Satan? I hate Satan!!!

Signed,
Satan

Dear Airhead,

I'm writing to express my the over end the November issue of it. Who the hell does near think he/she is? I can't believe that prepare like yourself would be caught folk. At least nobody.

By the way, I will the piece survive that you passed off as at. Tell your least to get their in straight from here. I've had enough of hearing about 1, snort 1. Why not see?

Oh yeah, how come Lucifer? I hate devil!!!

Signed,
bunnies

Abal Very clever, my friend. After a short bit of hand-scratching we at Disorder have broken the (bitchy disguised) code evident in the below letters: Instead of filling in the blanks of the Dec. 91 Airhead starter kit, "Satan" (a.k.a. "bunnies") filled in the blanks of a secret message. Therefore, the last letter reads: "The end is now. Prepare yourself now. At least nobody will survive. The apocalypse is now. I snort. Why not see. Lucifer. Devil bunnies. Watch out for your free plastic decoder ring in the next issue."

SHINDIG!

CLTR.Shindig!@airhead

On Monday, Dec. 2nd I checked out "Shindig at the Interview." I enjoyed myself until the "jokes for fun," which were in very poor taste. The truly bad taste however, was exhibited by the "judges." Who are these jokes? Are they members of Jeff—a Tragic Mulatto/Seattle sound—rehab—or of Crumb—a vocalist with lyric sheet in hand, a bassist who played a total of three notes, and a drummer who used 10 of his hands to play the "judges" simply not subscribe to the sameness as I don't have no problem with Jeff winning, as they did what they did well, but Pose of the One was the highlight of the night. They had the best musicians on each category hands down, (although Jeff's drummer was also excellent) and put on a great, original, well-rehearsed show. They were not without their faults, but Pose of the One were fun and energetic where the others were redundant and boring. Lastly, kudos to Jeff's "vocalist" Rick Shindig and long live the Poets!

Love,
Beamer

Dear Disorder

WHAT HAPPENED TO SHINDIG? Or what the hell is wrong with the people at the Railway Club. Monday December 2 when a band (or should I call them this) like "Jeff" was, I think to me, who was at the Railway Club that night? Were the judges slipped an unknown substance into their drinks? Or were the judges even present, when "Pose of One" was on stage.

These guys weren't the boring black butter brainned ballistics (Ray Tait—thanks for the quote) I heard from the other 2 bands. These guys are something to see but the crowd was too comatose to realize it.

If these guys played Portland, they'd be a sure fire hit! Can't the judges of Shindig see this?

"Pose of One" has too less the silly string though. Well "Jeff," fuck you and the home you rode on!!!! And learn to play the guitar.

Billy Chuck

CYCLONE OF THIRTY-SOMETHING HATE

Dear Airhead,

Last issue you were pondering why you haven't been receiving any letters, well, I miss 'em too. Cheer up! Letters are bound to change. In fact I might wake you up your offer to air what a right you've with Disorder right now.

Let's get one thing straight: Even when Disorder is bad, it's good. Know what I mean? Creative writing on the

kind of musical-jazz one doesn't find everywhere. Okay, that said, I have to comment on last month's "Real Live Action" page. DMHO (in my humble opinion—computer jargon) Had problems with the review of the house party [with music par the Evaporators].

Here goes: At almost three columns the review was too long and more importantly, I felt Grant was incredibly biased — well past the bounds of a "review," this writing turned into a personal vendetta against others gathered at this "party" (some fun). It was well written (I thought the phrase "cycle of teenage hate" was wonderful) but too damn vicious for me.

My main point is...does Disorder wish to print public reviews of private functions? This practice, which we have all seen before in these pages, is elitist and cliquish—again IMHO. Surely there were other concerts which could have been reviewed for the December issue, does Disorder want more contributors? If so, spread the word.

There! I have a headache now. Anyhow, before I go...dah dah dum...lucky Chris Patterson of White Rock was the winner of a signed hard copy of Dave Barker's latest, *Imajica* (Re: b/o/f Oct subtext giveaway). He was reading Dostoevsky's *Crime and Punishment* and faves include *A Clockwork Orange* and anything by William Gibson. It was nice meeting you, Chris!

Good luck, don't forget to submit this month for a preview of the new Search book and a tour through Viola Punk's book collection.

Yours, the voice on the wire,
Juith, Beeman

GREECIN' US UP

Dear Disorder

Always a REAL PLEASURE when in your area listening to "YOUR" airwaves.

But I'm stuck in Lead City. FUCK LAWRENCE WELK AND ALL HIS CLEAN ELEVEN MUSE SHIT. Save me, save me, from that.

So, How about it folks? You send me a sub to Disorder.

Loved the Article in November Issue, "From Coaster Culture to Sub-Culture." And "The Free Spot of Jesus."

So, I'm up here taking care of my elderly mother. While watching "Wheel of Fortune," her favorite program, with all the FABULOUS prizes and FABULOUS WINNERS, she comments, "I don't know how they get away with it." That's the way I feel about DISORDER.

Dale Baabcock

Tait, BC

Hi there!

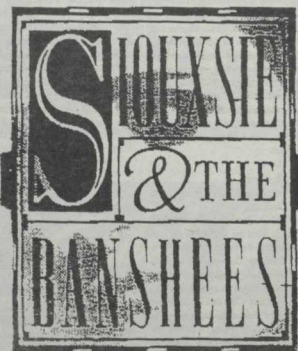
I've just heard about the Disorder newspaper and I would like to enjoy it!

I work as a D.J. in a club called "AN." This club is one of the few places in this country where Alternative-independent music is played.

So, if it is possible I would like to be a subscriber!

Thanks!
Pericles Paripolous
Athens, Greece

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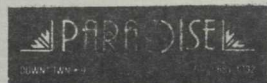
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Recently, Mr. Biafra stopped in Vancouver to express his views, which are many, to those who wished to listen, who were many. One such person was CTR member Narduar the Human Serviette. For those of you who have forgotten, Narduar had one other faithful encounter with Jello, lasting only seconds before Mr. Biafra tossed him aside like used tissue. Well, this time Narduar was determined not to let some "has-been" get the best of him and accosted Jello after his show. But instead of having egg on his face, this time he got ink. Here are the transcripts of these two interviews, which *Discorder* managed to get a hold of.

MAY 1989

Narduar: Mr. Biafra, can we ask you a question?
Biafra: Real fast.
Narduar: Okay, what is the difference between an American and a Canadian?
Biafra: That's for you to decide.
Narduar: What right does the me-



NOVEMBER 1991

Narduar: Hey, Mr. Biafra, can we ask you a question?
Biafra: Oh my God, it's Narduar with a camera! And I've got a marker, cool.
Narduar: I was wondering Jello...[Mr. Biafra proceeds to put jiffy felt zebra stripes all over Narduar's mug.]

Biafra: He's speechless and he's gotta go to work tomorrow.

Narduar: Jello Biafra, do the American people have the government that they deserve?

Biafra: I would say they have the government that some people deserve. But the ones that deserve it are inflicting it on us and not obeying their own laws.

Narduar: Are you a Democrat or an Anti-Fascist?

Biafra: I would say some of both. **Narduar:** Could you be in the same vein of speakers, or artists, such as, and you mentioned their names this evening, Rollins, MacKaye, and the Zapp? Are you in that league of these gentlemen, Mr. Biafra, are you in the league of these artists?

Biafra: Oh, I would say as much as you are in the league of Rush Limbaugh.

Narduar: Finally, I was wondering, looking at your belt buckle right here. I've charted the progress of this star belt buckle, throughout the years. What is the true story behind your metallic waste-supporter, Jello Biafra?

Biafra: Well, I got it when I was fifteen years old because I thought it looked like Jim Dandy's buckle of Black Oak Arkansas.

Narduar: And you've kept wearing it since? Could there be actual Dead Kennedys' spit on it?

Biafra: Well, kinda like this, I say farewell to you, sir.

photos by Kai Korinrh



Narduar: Finally, we have a nice Canadian present for you Jello Biafra, a lucky chestnut.
Biafra: Thank you, it looks like a chocolate covered tumor.
Narduar: Oh, Jello, say good-bye.
Biafra: Goodbye Bye. You're gonna be sure to put me on the same compilation as Caesar's and the Romans aren't you?
Narduar: Yes, sir!!!

The Disposable Heroes of Hiphoprisy.

by Pete Lutwyche.

People who went to see Billy Bragg last month will already know this: *The Disposable Heroes of Hiphoprisy* are very, very good. Michael Franti (rap) and Rono Tee (chains, electric grinder, wheel rims, air-raid siren and percussion) are two-Beatsings, taking rap another step forward by fusing it to industrial noise and jazz, like a sort of cross between, err... Gil Scott-Heron, Test Department and Meat Beat Manifesto. Add to this Michael's intelligent and lucid rhyms, dealing with socially relevant themes in fresh ways, and you've got a rap band! I talked to them at CTR, the first national day of mourning for the fourteen teenagers murdered at the Ecole Polytechnique in Montreal.

Discorder: Where did the name come from?

Michael: We used to be in *The Beatsings*, and we've always tried to reflect in our name something challenging, thought-provoking. *The Disposable Heroes of Hiphoprisy*. The "disposable heroes" element first of all relates to the representation of black men in America being held up as either athletes or entertainers. A lot of young people in America, myself included, grew up thinking that they were either gonna be professional basketball players or professional entertainers, and at a certain point the myth can die and can leave a young person with nothing in their lives except what's left of their body, broken dreams, after neglecting their school as a result of trying to become a famous entertainer.

Disposable MTV rappers?

Michael: Yeah. The element "Hiphoprisy" deals with the hypocrisy which often ensues when one is trying to be an artist of conscience in an industry which has no conscience. With a lot of political rap music, first of all it's a very short sighted analysis of racial or social-political ideas and also, from our own experience of being in the Beatsings - an overtly political group - a lot of the times the politics of the group don't match up with the what the members of the group do in their own personal lives.

Do you think that rap is a good way to get across to people? People who wouldn't normally be susceptible to this sort of message?

Rono: Yeah, I think that, for me, coming from Oakland, the way I was brought up, I wasn't exposed to the type of alternative messages and ideas that can open your mind. Knowing Mike for about seven years, we both have learned from each other about different topics, being a man in America, political issues that deal with my race [Rono is Asian-American] and

his race [Mike is African-American] that I always get reminded of. Just during this tour I've had so many racial slurs - I think that this project is trying to better ourselves, and it's a constant struggle.

What type of feedback are you getting from the audiences?

Michael: The audience on this tour is the Billy Bragg audience, and most of them have never heard of us. Billy Bragg's audiences are largely leftist, young, white and enjoy alternative types of music. So for us to come as a rap group, and use a lot of weird instruments, some metal stuff and some sparks and grinders, for some of the audience it's like "Wow, that's something I've never seen before". A lot of people who like Billy Bragg are open and receptive or at least critically thinking, so they've rocked the house. Last night everyone was jumpin' and dancin' and listening to what we had to say.

So a Billy Bragg tour is a good ally for you?

Michael: Yeah, 'cos we share the same things [as Billy], we just come from different neighborhoods.

You've just talked about growing up as men in America. How do you think the current swell of gangster rap is affecting young people from your kind of backgrounds?

Rono: It adds on to the landfill, y'know? When you buy your tape, you listen to the beats then you listen to the lyrics it just plugs it into your brain. How are you gonna see other things, doors being opened, that being a man you don't have to be showing these aggressions, that you don't have to act the way that you hear on the radio? I feel that, as artists, they should set some examples. People who put out this type of stuff - and I do enjoy some of the beats they have - definitely should be criticized.

Michael: I think that what you see in rap music is something that is systemic and ritualized throughout patriarchal society, not only in America but in Canada and in Europe, Asia... Today is a perfect example. Remembering the fourteen women who were killed two years ago to this day hopefully will bring out, for a lot of people, the reality of misogyny in society and how, for most men, you grow up learning to express three emotions - Laughter, Anger, and "Let's have sex" - and when you deviate from those, you are either accused of being a sissy or a wimp or queer or whatever. The song "Language of Violence" is about the use of language to reduce people to a point where when we perpetuate violence against them we're not hurt-

ing an individual, a human being. And today is a perfect example of that. We're living in this patriarchy where women are second-class citizens. Women have violence acted on our families, growing up. Male violence dominates and pervades our whole society, from football games to what happened in Iraq. So rap music does perpetuate that in many ways, and so does heavy metal, and the government, advertising, movies. Not to let rap music off the hook, but as we criticize these rappers, we shouldn't understand that it's something pervading our entire society. **Rono:** And I will comment that we men need to get together and talk about these issues, and that's the first and the hardest thing.

This seems to be a good time to bring up television, as the average North American child spends more time in front of the TV than at school, learning society's values.

Michael: For a long time I viewed television as something that should be gotten rid of. Then, at a certain point, I realized that we're never gonna get rid of television, it's impossible, there's too much money involved. The thing that we now need to do is understand that television is not a subjective medium. Television is just technology. The programming is subjective. In America it's controlled by a very small group of corporate families which control not only what gets on TV, but the products that are sold through television. It's important that people of conscience, producers and consumers, begin to create and determine what will be viewed on television, begin to put things on television that can, in fact, be viewed critically as opposed to passively. Most of what's on TV now you take in almost through osmosis. It is possible - as we saw with the Rodney King incident - for the power of television over the course of one night to change the world perceptions of the way the police treat black people in America. That was as a result of one person with one home video camera, and access to video cameras and public access television stations, means that anyone can put a program together, have people view it and get a response to it. That democratization of television is something which I encourage and look forward to. Let's take control of it, let's use it for our purposes and maybe we can hold our governments responsible for caring for people. In being a father, there's a lot of really radical ideas that I've had that I've changed to ideas of just caring for people. I don't feel like in America we're ever going to have a radical government, but maybe we can get a government that cares about people.

minis cont'd on page 8

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The Indecisives

By Rory Tait

"Have a nice day," "More Coffee," "Good Intentions," "Uncle Art..." These aren't your regular pop underground song titles, and The Indecisives are not your regular Vancouver rock band. Singer-songwriter/guitarist, Zaf, has survived a plague of lineup changes in the few months that The Indecisives have been playing around town, usually at the Cruel Elephant.

Through the miracle of Georgia Straight musician's ads and maybe a bit of good luck, the band is back to a power trio format with Coffish Dan on bass and vocals and Steve on percussion. Look out for an independently released 7" coming out soon, as the band will be heading into Deadbeat to record tracks for the single. I talked to the boys over coffee at one of the downtown's finer eateries...

Discorder: I guess my main question refers to your lyrics—Dale (CITR demo director) described the demo of "Have a Nice Day" as "Dada-dada." What are you attempting to convey in your lyrics?

Zaf: A lot of it is just stream of consciousness—usually I have the ti-

des done, it's just basically word play. I write a lot of surrealist poetry, except I do it all sober. I'm not one for acid.

Dan: He speaks for himself only on that!

Zaf: I'm the only one in the band who doesn't like to get involved in that kind of stuff. I just try to come up with really bizarre and strange ideas, different concepts, and placing different images together.

Discorder: I was also wondering about that one song some dirty old man...

Zaf: "Uncle Art?"

Discorder: Yeah!

Dan & Steve: What? We haven't heard this one yet!

Zaf: I haven't played that one to them yet. What about it?

Discorder: I was just wondering what it was about, 'cause I've only been able to pick out a few lines. Something about little girls, and...

Zaf: "Uncle Art reads dirty books/ Uncle Art takes them pills/ Uncle Art likes little girls/ Uncle Art needs cheap thrills."

Steve: Good ol' Uncle Art!

Discorder: So is this a real uncle of yours, or is he a fictional composite?

Dan: It's autobiographical!

Zaf: He's just some old guy in my neighbourhood in West Van who inspired me to write songs. We just played that song at Shindig to fill up space; it's the first song I ever wrote.

Dan: Off to a good start!

Discorder: So what's it like to be an artist living in West Van?

Steve: They've got life too easy over there, they don't have anything to write about!

Zaf: No, see, life is pretty tough over there because all the 7-11's aren't open 24 hours. They close at 11.

Steve: Awww!

Zaf: And all the kids just hang out at Ambleside Beach and build bonfires.

Discorder: When I first saw you it sorta reminded me of K. Stuff, like Beat Happening—is that a conscious influence?

Zaf: In regards to the music, vocals, or arrangement?

Discorder: I guess the arrangements and the vocals... You've got that really low voice, and sometimes you go into

a monotone, and...uh, I don't want to bruise anyone's ego here, but...

Dan: You can't sing, Zaf!

Discorder: I've just been in some really big arguments with people at the station who didn't really like you. And I would say that I thought you were really original and had good songs, and these people would scream at me and say "but they're shit! They suck! They couldn't play their instruments and they couldn't sing and they were shit!" And I would be saying, "No, no... you have to look at it differently."

Dan: That's great! I love to hear people say that!

Zaf: It's just like the punk movement... 'cause when that started people said, "they can't sing and they can't play their instruments."

Even though punk bands were writing better songs than all those established bands could ever hope to write. This music really comes from our heart, we're playing stuff that we want to play... it's not like we're all eye-patched with ignorance and stuff.

Discorder: How about that Kiss cover?

Zaf: The country version of "Strut-ter?" That was quite interesting, but it's kind of old hat now. You can only do that so much. Kiss were one of the only mainstream bands who had cool ideas, even though their lyrics were totally stupid. Now we're into covering Stompin' Tom.

Tapioca Talk With Crimson Seeds

by Lee-Ann Hooker

"What the hell is tapioca anyway?"

Such was the recent reaction from Vancouver folk-rock trio Crimson Seeds when I invited them over for a little "cultural conversation." Nonetheless, they graciously accepted. After all, it's not everyday that a writer will literally spoon feed you through an interview.

Crimson Seeds were formed over two years ago when guitarist Tim Hinds, bassist Richard Weston and drummer Jamie Telkner met in high school. The trio soon discovered they shared the same fondness for groups like the Clash, Sex Pistols and the Cure, among others. "Back then we were called The Rain," says Jamie. "Yeah, then one day we were walking down the street and we overheard some guys sayin' 'Hey, The Rain's coming to town,'" adds Tim, "and it was another band so we had to change our name."

"The group is more than a bit adamant about not divulging the meaning of their current name, so I'll leave it to your imagination. Tim recalls Jamie's admiration for a certain black and white singer: "Who was that guy, Jamie?" asks Tim with a devilish grin on his face. "Johnny Cash," replies Jamie, visibly unimpressed by the question. Hey, nothing wrong with Johnny Cash.

Folk rock being the popular genre of music that it is in Vancouver, one has to wonder how a young band can keep afloat, let alone prosper. The Grapes of Wrath have done it, and Spirit of the West, to name a couple, but just as they are adamant about explaining what their name implies, Crimson Seeds are equally unwilling to be typecast as another Vancouver folk band. "That description is very limiting, unfortunately, it's the best

way to describe us," claims Richard. "We don't really try to fit in with the Vancouver sound, as it were," adds Tim. "I do have an idea in my head of what the perfect band would sound like, and we all just try to make the kind of music that we'd want to hear, but nobody else seems to be doing it."

The public seems to agree. Crimson Seeds won a Canada wide contest in 1990 which enabled one of their songs, Here Comes Another Day, to be included on the ProWest Unaired 1990 Compilation cassette, as well as receive radio airplay. A two song demo was also recorded after they won first place in the 1990 North Shore Youth Counterslack Battle of the Bands. The

demo featured I Still Smile and Fix The World, two songs which Tim claims no longer do the band justice but are really quite exceptional when performed live. Crimson Seeds' gigs, when open to all ages, are becoming increasingly harder to come by since they've begun to sell out shortly after being announced. "We just sold out an all ages show in North Van," says Richard. "That was cool in a way but of course some people wanted to come and couldn't get in, and nobody likes to turn people away, so it was kind of too bad that the venue wasn't bigger. It's frustrating for the younger crowd who used Crimson Seeds' posters plastered around town and then can't get

into the venue because it's a nineteen and over show, too."

An independent album featuring new and reworked versions of current songs is in the works for release in early 1992. "Our goal with the album is to basically broaden our audience," explains Richard. "The compilation tape we were on is quite hard to come by—I've seen it in Tim's Records but that's about it—so we really want to make something that people can get their hands on because right now there's nothing, except if they come to a gig."

Those interested in catching the Crimson Seeds before the album is available can do so on January 20 at The Railway Club and at 86 Street on January 22. Prospective groupies hoping to win their favour are encouraged to come prepared with plenty of tapioca on hand. Right, guys...?



Crimson Seeds

Pegboy comes from Chicago. They are: Larry Damore, big beef-boy, who sings and acts like a knob on stage; John Haggerty, ex-Naked Raygun member, guitarist; Joe Haggerty, John's brother, drummer; Steve Saylor, bass player. I spoke to Joe and Steve at the Cruel Elephant after their show.

Pegboy: How'd you hear about Pegboy?

Disorder: Well...there's the obvious Naked Raygun connection, and your album is getting a bit of airplay at CITR. I guess I can forget all my Naked Raygun questions since John isn't here.

Joe: I can answer them for you. Steve: He's John's brother. **D:** Have you noticed a big change in Naked Raygun since John left? (Like the fact that they suck.)

Joe: Well, they were never a big touring band. That's why John quit. Those guys aren't very aggressive about progressing.

D: Larry made a couple of comments about Subpop earlier tonight... **Steve:** Larry said a lot of things tonight. Don't listen to Larry.

Joe: Yeah, we're all real tired. We've been driving our asses off. We played Winnipeg on Tuesday, Calgary last night and here tonight. We didn't get fed tonight by the Cruel Elephant or anything.

[Cruel Elephant Owner: You guys waiting for a van?

Joe: No, we're just doing a real quick interview.

Owner: (Belligerently) So am I. Right now.]

D: I took a look at your lyric sheet for "Strong Reaction" before I came down here and it seemed to me that your lyrics are pretty melancholic and alienated. Does that sound about right?

Steve: Yeah, that's pretty much Larry. We all write the music, but Larry in particular concentrates on the lyrics. It's more a reflection on his perspective than any of ours.

Joe: He's not really like that. He's totally dramatizing things.

Steve: He's like this. (Enter Larry.) We're doing a little interview here with Mindy.

Larry: Do I have to join in? I'm really tired. (Who wouldn't be after an exhausting stage show that consisted of energetically giving the audience the finger at two minute intervals?)

Steve: Have you met Mindy? **Larry:** Hello Mindy. Hello Radio. (Exit Larry.)

Steve: We all sort of agree that the lyrics are secondary to the music. **Joe:** Hey, it's the owner of this place always such a dickhead? He's a piece of shit. We loaded in after driving through the fucking Rockies and we wanted some Coke and he said no, not until the bar opens. I'd like it noted that I think that guy is a total prick.

D: I'll put that in. (The opinions expressed by the band are not necessarily those of Disorder or CITR, but the guy was being an asshole.)

Steve: The thing I've noticed about most Canadians is the baggy bottoms. What's with the big jeans?

D: You can get long underwear under them. How do you like your jeans?

Steve: Medium rare. Ask us more personal questions.

D: Like what?

Steve: What kind of underwear we wear.

D: What kind?

Joe: Boxers.

Steve: Usually with Garfield or hearts on them.

Joe: Steve wears boner underwear. Like Speedo.

Steve: Not G-string, but almost. Actually, I wear BVDs, with the access panels. So I don't have to drop towel when I have to pee when we're touring. Boxers are for men who don't have large penises. You wear underwear for support. Men who wear boxer shorts don't need support. I'm not saying that Joe, you know, but...

D: Is that on a par with hand size?

Steve: You mean the bigger the hand...I have really small hands.

D: Was Larry ever in a frat?

Joe: No, but he looks like it, doesn't he? That's kind of a rule, that no Pegboy was ever in a frat. **Steve:** He was a jock in high school. His dad used to play for the Bears with Coach Dika. But anyhow, Larry's a regular guy. He likes to flip people off.

KISSING UP TO



by BRUCE D

the BEST KISSERS IN THE WORLD

The following interview was done immediately after their set at the Town Pump and needless to say it was quite confusing and hilarious at the same time. Names and places have been included not to protect the innocent but instead so we could all get a good laugh.

Disorder: I guess we could start by introducing yourselves.

All: Hi! We're The Best Kissers in the World! **Andy:** I'm Andy, and I play the drums.

Stan: I'm Stan and I play guitar.

Danny: My name's Mr. Ho and I play bass.

Gerald: I'm Gerald, I play the guitar and sing.

D: I guess this is the first time you've been up here and will it be the last or...

A: We were actually up there once before...

D: We played at the Cruel Elephant with Trash Can School...

S: ...on your national holiday...

G: It was the international fireworks competition and all these people went down to this body of water fried on acid and we bring up the best band from L.A. to grace you people and look what happens...

D: My first most obvious question I guess would be how did you guys get hooked up with Sub-Pop?

D: They love us, they begged us to be on their label.

G: [Doing his best New Jack Hustler impersonation] We took their ho's, and in order to get their ho's back, we had to get a rekkid out...

A: ...but they got it all back now so it's O.K. We were on the label for 15 minutes.

D: I've noticed there has been an influx of local talent being signed as well as yourselves, like the Night Kings and the Supersuckers...

D: Yeah, the Supersuckers are great!

A: ...And they really know to throw a bottle!

[conversation then takes a turn as we talk about a recent Supersuckers show where they pelled their audience with empty beer bottles. We returned to tonight's performance.]

D: You guys seem to have a lot of fun on stage, I liked the energy you guys put out while you play...

A: We gotta bump into each other 2, 3 times as show... Y'know the standard rock poses, crotch thrusts, hair tossing...

D: With the release of your CD single, will you be touring extensively or just playing in Seattle?

D: That's what we're doing right now. We're playing in Victoria after this then Salt Lake City...we're doing a bunch of shows with the Meat Puppets and then a bunch by ourselves...

D: So the Meat Puppets have taken a liking to you then?

A: We know them from Phoenix...

D: We used to live in Phoenix before we moved to Seattle...

A: We used to do aerobics with them...

G: They're so jealous of us musically now that they don't like us at all, so we just tour with them now on a friendship basis only...

D: So how long have you actually been together then?

D: Basically, 3 or 4 years, we broke up for a while.

D: Did you ever think that this was where you were going to be, 3-4 years later, being with Sub-Pop, touring etc?

D: Well we gathered the facts, figured out what the kids want to hear, and we play it, dammit.

G: It's a total conscious movement to go ahead and give the kids what they

dig which is crotch shots...

D: Does the fact that you're with Sub-Pop and the stereotypical "Seattle Sound" tag bother you because of opinions based on those monikers?

G: No, not at all. We've always had that "alternative to the Seattle Sound" review, so it doesn't really bother us, no.

D: Other bands get mad at those that are on a label.

D: How long has the single on Lucky records ("Take Me Home"/"Start All Over") been out?

G: That's been out for about 6 months...

D: 4 months...

S: It wasn't out when I joined the band...

D: Wait a minute, you're a new edition to this band?

G: We seem to have a habit of going through guitar players, and we finally settled on this maniac...

S: ...and I'm not from Phoenix, I'm from Minneapolis, I lived there for 6 years...

D: Were you in any bands there?

S: No, I barely knew how to play guitar then. I just went to see bands like Soul Asylum, Run, Westy Run, Magnolia and then moved to Seattle and learned guitar.

[At this point, their roadie walks in and writes some hieroglyphs upon the wall and leaves...]

D: That's your ever-faithful roadie?

D: Yep, that's him. Our old roadie is now on the Red Hot Chili Peppers/Pearl Jam Tour and he was voted the sassiest roadie in America by Sassy magazine, but he just got fired from that tour.

D: Why?

D: Well, I'll tell ya...

[And as he told me all he added 'round like boys at a campfire telling ghost stories. And to make a long story short, their old roadie was fired because he did the "pumpkin" with a certain female bass player, from a certain "smashing" mid-western band, from a certain Windy City.]

G: How's that for Sassy?

THINGS YOU REALLY DON'T WANT TO KNOW ABOUT PEGBOY AS ASKED BY MINDY ABRAMOWITZ.

photo by Kai Kornth



SECRETS ENTRUSTED
TO A FEW

BY JUDITH BEEMAN

Let me be the first to break the good news: *ANGRY WOMEN*, the latest release from *Re/Search*, is out. I received an advance copy and am pleased to report it is a thick (240 pp), juicy, wonderfully aggressive celebration of womanhood. Expect it in town early this Spring.

Angry Women consists of 15 interviews with performance artists and writers who have devoted themselves fully to their art and beliefs. There is not a sliver in this bunch. The interviews—conducted primarily by Andrea Juno, female of the *Re/Search* duo—range in topic from lessons learned from the sexual "revolution" to politics, AIDS and gender roles.

A detailed history of each woman's performance background is reported in the clear, concise and upbeat pattern which is the *Re/Search* credo. In this case, the artists themselves describe past work (documented with 135 photos).

Just who are we talking about? From the more familiar Kathy Acker (writer), Lydia Lunch and Karen Finley (victims of the NEA) to lesser known: Kerr & Malley (pro-choice art), Avital Ronell (cultural theorist) and Susie Bright (brilliant lesbian sex writer aka Susie Sexper). These women all deserve wider recognition.

The most amazing profile is of Linda Montano who has sought to eradicate the barriers between "art" and "life" over the past 25 years. Take the year (yep, 365 days) the spent tied at the waist with an 8-foot-rope to artist Taching Haich; they didn't touch once. Then there's the playful time she became a "bell ringer" for the Sally Ann at Christmas. At present she's just completing her 77 years of living "art" project in which she...well, you'll have to read the book, it's intense.

Diamonda Galas, in the first interview shows she isn't a bunch of complacent chicks chattering over tea and sympathy. Galas, rightfully pissed off at any death from AIDS 10

(including her brother) has for years devoted her art—an avant-garde operatic wailing, here referred to as "musical assaults"—to emotional healing through the power of the voice. Her most recent recording is *Plague Mass* (performed last summer in Seattle).

Three women of colour are represented: City of Angels Poet Wanda Coleman; feminist theorist bell hooks and Sapphire, whose poems and short stories describe intense, often horrific events while balancing a sense of hope (she had been a childhood victim of incest).

Lydia Lunch, early punk vocalist (Teenage Jesus & the Jerks), underground film star and allround tight girl is only 31! Her interview touches on her abusive childhood, female diseases and her film work (notably with Richard Kern, Penn & Teller). Check out *Adulter's Anonymous*, co-written with Exene Cervenka (1982, Grove).

Karen Finley, the thrilling performance artist (ever see *Mondo New York*?) relates to her poem *The Black Sheep* (page 47)—a masterpiece on AIDS and family; societies obsession with motherhood and her art. For more on Karen read *Re/Search's Pranks* or her collection of monologues and essays, *Shock Treatment*, released last year by City Lights.

Holly Hughes gained attention in 1990 (along with fellow artist Finley) when her NEA (National Endowment for the Arts) grant was revoked. In 1989 the US Congress equated homoeroticism with obscenity. Holly, a satirical-lesbian-playwright was in trouble. Her discussion focuses on sexual identity, community and the art scene in New York.

Each interview has a different pretty flower border, which brightens up the text. One catch: the last page of *Angry Women* shows a "Poisonous Flower" index. Each flower is indeed bad for you, in some cases fatal. There's the Calla Lily, PawPaw, Morning Glory, even the Daffodil. What looks lovely could be deadly.

A Re/Search Primer

In 1977, V. Vale, who had worked at San Francisco's City Lights bookstore for years "in years began to circulate his *Re/Search & Design* which through 11 issues became the West Coast's "punk" standard of excellent journalism." Then came the first three issues of *Re/Search* in an tabloid format (11 by 17). These covered topics from music (San Ra to Pipher) to body modification to politics (surveillance technology, brain studies)...This was followed by the *Re/Search* format we know today, issues dealing with topics for folks who want the goods on vital subject matter not found elsewhere...Somewhere around this time Vale met Andrea Juno (she had come into the bookstore and they struck up a friendship over their mutual admiration for futurist writer J.G. Ballard) and a working partnership was formed...Nicely packaged, easy to digest—not simple, loads of photos and graphics, *Re/Search* gets better and bigger...Over the past few years they have introduced "Classics", reprints of long-out-of-print fiction, subject matter of interest to the average *Re/Search* reader...That "in a nutshell" is a brief history of this most integral press.

Re/Search? A pleasure with these books:

#4/5 William S. Burroughs/Brian Gysin/Throbbing Gristle Two powerful writers and the band started by Genesis P. Orridge (Psychic TV).

#6/Industrial Culture Handbook A who's who of the art/music and mayhem industrial scene.

#8/9 J.G. Ballard An outstanding history of this amazing writer. The works.

#10 Incredibly Strange Films An understated outing, this guide to weary films features many forgotten gems.

#11 Pranks Check out "People are Reading," Vic's sum it up just swell.

#12 Modern Primitives Got a tattoo, punk? Want one? Check this out. Tattoos are the tame part of this tome.

Classics/Reprints

Charles Willeford: *Wild Wives* Writings from a neglected "noir" writer, circa 1953.

Octave Mirbeau: *The Torture Garden* Novel Written in 1895. A couple rendezvous in a Chinese garden where torture is revealed as an art form.

Daniel P. Mannix: *Franks: We Who Are Not As Others* A classic portrait of those who do not like the others.

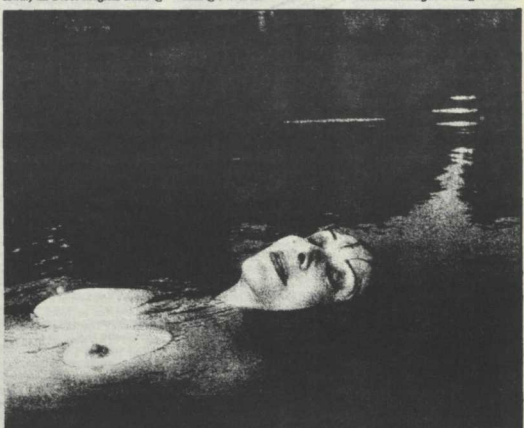
J.G. Ballard: *The Atrocity Exhibition* A reprint of Ballard's novel with newly written analysis by the author on each page. Stunning.

Sacher-Masoch: *The Confessions of Wanda Von Sacher-Masoch* Poor Wanda was married to Leopold (S & M was named after this dude) for ten unhappy years. Her original diaries translated into English.

In last month's subtext I wrote about the Mindlink! bulletin board system. I thought afterwards (love that hindsight!) perhaps I should have listed other companies which people can subscribe to and, even better, local bbs* which you can hook up to for free. So here we go: FREEIBM compatible (just a few...) all 2400: Magical Maze @

873-2296; Ink Well (comix) @ 270-7207; Dragnet #1 @ 943-2894; Moya-Star (SF) @ 687-2212; Out Bin @ 536-6548; Soundblaster @ 882-0415; the Cage @ 261-2547; we only come out at night (boston) @ 734-9229; FREE! Mac compatible (just a few...) all 2400: Edgeways! @ 964-2777; Hackers Hideout @ 786-9711; Apple Experience @ 596-7398; Sunshine @ 943-1612.

Here's the pay to play bbs numbers: Mindlink! @ 576-1214; Guys & Gals @ 737-7973; Cybertone @ 526-3676; CARDZ @ 734-5901; Overline @ 681-2400; Resonance @ 322-5100; Virtual Reality @ 325-9996; Castle Amber @ 988-8448; Magnetic Visions @ 325-5649; and/or notforSCUM @ 584-2468.

from *Re/Search #13 Angry Women*

Carollee Schreemann

PEOPLE ARE READING

Ever wonder what people are reading? I do. Viola Punk, who may or may not be an *Angry Woman*, took the time to write and tell subtext.

RE/SEARCH #11: Pranks! (1987)

This weighty tome contains the great disclaimer: "intended for entertainment and humour purposes only. Neither the contributors nor the publishers will assume responsibility for the use or misuse of any information contained within this book." A so-called history of the "prank" consisting of interviews with everyone from Jello Biafra to Boyd Rice to—cool, you manage with politics? Said news of coolness—Earl First No wonder about the disclaimer when you run across cases like that of "a night watchman (who) figured out how to get into a bank's computer system and shaved a penny a day off every single account, transferring it into his own. By the time he was caught he had amassed something like \$2.5 million!" That's a tame example, but there's also lots of stomach-turning stuff and just plain weird shit in here as well. Check out the photo of Mark McCloud—he's the spitting image of the drug-dealer guy in *Wild and I*. I borrowed this from my roommate; I don't know if you can still get it in stores but it's worth trying Scratch (or Granville Books - J.)

a vision of a utopian society in which pranks would have no validity, cause in this world everything runs. No cops, no courts, no Parliament (well, the Parliament buildings still exist, but they're used as manure storage vaults), no shopping malls—sounds like a recipe for bliss to me. Forget Huxley and Zamyatin and those guys—they were dystopians. Morris is where it's at. Said I: "How do you manage with politics?" said Hammond, smiling...I will answer your question briefly by saying we are very well off as to politics—because we have none."

WILLIAM FAULKNER *Light in August* (1932)

Back into the sickening doldrums of human life as we know it in the 20th century. Blatantly racist, sexist, and just a hard pill to swallow in general, this, the first and only Faulkner I've read, takes you on a crawl through the slimy underbelly of the Deep South that you're not liable to forget soon—however much you may want to. A gruelling read.

LOUISE FITZHUGH *Harriet the Spy* (1964)

I finally got around to reading this childhood favourite of mine—and I appreciated it even more now than

I did back then. Harriet's one liberated, ahead-of-her-time, butt-kick-in "chick, a role model for me even now. "Harriet, that's ridiculous. An onion is a beautiful thing. Have you ever really looked at an onion with reality. I will NOT do it." "Harriet, that is QUITE enough." "I won't do it. I quit." "You can't quit. This is a SCHOOL." ... I howled. And I empathized.

GEORGE BAILEY *Sex, Pot & Acid* (1968)

Whod. This'll mess with your mind more than any combination of the three items in question ever could, believe me. The book suffers from a severe case of split personality: prohibition-crazed, pseudo-scientific rants against drug alternate with chapters of depraved, explicit drug-induced orgies that reveal in all the gory details. (The premise being that a single acid-soaked sugar cube will send you into paroxysms of animalistic lust.) Psycho-demented ambivalence, or what? I'll especially would not recommend reading this while stoned or on acid, cause it'll seriously FUCK with your mind. The friend whose copy (complete with a really cheesy cover) I read found it cheap in some second-hand-bookstore dive. Good luck hunting it down.



Abattoir

Go & experience the Ragged Rich. It's a band in evolution. You can pick out folk-rock, country, & the blues. It's so deep. They're best live & when they get direction, they'll be great. Watch them.

I hate that stupid Salt 'n' Pepa song, Let's Talk About Sex. I mean, puh-lease. "Uh, I'll give it a 73. Dick. It's got a nice beat & I can dance to it." It's treatment of sex is so childish. I'm sure it's a giggler for 14-year olds who've never had sexual juices gushing down their throats.

But let's get down to the nitty gritty that was originally slang for going down on a woman). I'm gonna be candid. I'm a sex-friend & something of a pervert. Maybe it's 'cause I'm a Scorpio. Right. Like I'm gonna fall for that. Have you seen the dumb girl doing astrology in the Province? I doubt he could tell his dick from a pencil let alone know my fate by looking at the stars.

So I suppose I'll be a randy bugger for the rest of my life, which is fine with me. Call me odd, but I enjoy sex. Immensely. Totally. Absolutely.

I've got a dirty mind. I see sex in everything. I have this incredible urge to go down Hembury Street & paint out all the B's on the street signs. O and the Biale, that bit about the burning bush, I mean, omigod! Burning bush! I was fucking her for a while.

Everyone fantasizes about celebrities. Take the David Bowie thing. Everyone I know wants him. I myself would rather do his girlfriend, Iman. And I'd try Madonna too but I've got friends who'd enjoy her more.

Here's some useful information. Green smarmies are an aphrodisiac. Possibly a super-stimulant, possibly not. And if someone has an itchy nose, they're horny.

So anyhow, I like sex. A lot. The problem is I live in the suburbs. I'm ashamed to admit which so I won't. But damn it's hard to get sex here, especially nowadays with AIDS. Why should AIDS stop us? When syphilis was fatal, people still fucked right & day.

I can see why. Women are twelve times more likely to catch AIDS from a man than the other way around. With similar ratios for other STD's & the ever-present chance of pregnancy, women have good reason to avoid casual sex. And face it, when women aren't having sex, men don't get much either.

Of course, relationships aren't that bad if they don't lead to marriage. The problem is, in a relationship a woman expects to "make love." Let me kill this myth. A woman feels she made love when she had casual sex with someone she loves. This is dumb. "Making love" should mean two people in love just rogering away. "Having sex" should be used for describing sex that gives you whiplash.

And those orgasms are important. I have a friend who hasn't had sex in three years. I can

understand it if she's never had an orgasm that melts the synapses in her brain 'cause if she had, she couldn't do without. And honestly, I haven't met a woman who can't have six orgasms to every one I have. Actually I have. This one girl, after her first two, she would have these throbbing, thrashing super-orgasms for nearly a minute. I can't recall ever holding off long enough to give her six.

I am so pissed off! My favorite pizza place in Gastown changed hands & now it's the shittiest stuff I've ever had. Help, I need suggestions for good pizza in Gastown.

Anyhow, there's this rumor I've heard about myself for quite awhile & I think it's about time to tell the truth. Supposedly, one day at a club, I was in the Men's room fucking this girl. Well, I wasn't there that night. I hated the band & wouldn't have gone anyhow. I've never had sex in that club (that I remember). Mostly though, I know I never fucked her under any circumstance (my fault my mistake I'm pretty dense you know).

I'm really quite fond of sex.

So did you go to the Twilight Zone's Halloween 'en Feltsh Ball? (note to minors: they didn't check ID that night) There were people there in their semi-nude S&M gear & it made me realize, in our ersatz culture, sex & sexuality are important. I once thought it was the meat-market mentality of the club scene, but I noticed that whether it was the Gay scene or the Bondage scene or whatever, it was accepted & sometimes expected. It wasn't deviant, it was healthy. And without the prejudices of earlier generations, maybe we'll be instrumental in improving society. If you watch TV (I hope you don't) you can't help but notice sex so it must be out there. And if you still don't believe sex is important, consider this: GQ, the manual for the cultured man, has a circulation of 700,000 copies. Penthouse, which is gratuitous sex & nudity, has a circulation of 1.6 million copies.

Interesting thing about nudity. The only people who calmed Julian are people who have seen me naked or people who want to.

I suspect everyone sees a psycho for a while. I myself was one & I must have left some vicious mental scars. We're talking bad relationships. Violently vampiric, greed feeding on anguish, desperation feeding on pain. So typically male it's disgusting. Just one huge horrible mind-fuck.

Sure, I'm wacko. That may be why people do weird shit

by M. Jules Killam

License my roving hands and let them go
Before, behind, between, above, below.

- John Donne, Elegy XIX

around me. They know I've reached the heights of debauchery! I just push the limits higher. It's odd because when they meet me, people think I'm civil & polite. (I have to be 'cause if I'm not, my grandma will rise from the dead & smack me upside the head) I hope I can have sex after I'm dead.

Let's overthrow the government & create a pornography government by whores.
I work for the government.
I'm a whore.
I know
I'd be a



prostitute but the made ones have to deal with fat old queers & I just couldn't stomach it.

I imagine politically correct picknick might hate me 'cause I'm a boorish, insensitive pig. That's silly. Hating a man for being a pig is like killing a dog for farting. Can a dog be changed? You shoot 10,000 volts through a dog every time it farts. If it stop. And men....

I've also often been accused of having an arrogant, condescending attitude towards women. I do. I'm a prick. But in fact, I really do love them. All of them. Any of them.

I'm open to anything. Vibrators? They're great when I can't get it up for the ninth time. The thing is you're remote. You don't get your hands dirty, you don't really get to feel it. And let me tell you, I like to feel it.

So I've got five pillows on my single bed & it's kinda excessive since I sleep alone. It's a firm mattressbed. I hate waterbeds. They're no fun to fuck on. I mean, you can get a nice gentle rhythm going but who wants that? Would you rather ride the merry-go-round or the coaster? If you haven't already, try changing your rhythm. Understandably, at energy, long motionless pauses, slow gliding. So many people are dull when it comes to sex. How much more do you have to learn? I suspect there's not much left for me to learn which is kind of sad. Of course, I can always take delight in illicit affairs. And slow, torturous taste is always good sex. Guaranteed to give you spasms.

About affairs, if you plan on having one, don't be sloppy. Make sure your lover doesn't leave strange cigarette butts in the ashtray by the bed. And for fuck's sake, keep clean. I've got a healthy sex life. That is, considering the things I do.

The need for sex isn't unusual but some of its manifestations are. Imagine this: You've been seeing this person for a year or so, then, all of a sudden you find out they like wearing diapers & being potty trained. I cannot stress enough how important it is for you to vocalize exactly what you desire & don't enjoy. Good sex should not come from someone else's suffering, unless that's what you both want.

I'm not even going to discuss sexual orientation. It is an unquestioned fact. Once you get past fear & prejudice, you can take your pleasure from whom you ever. Remember, there are always people like me who won't even discriminate on the basis of species.

I'm having a hectic month so instead of a real ending, I'm going to tell this joke. This man goes into a sex shop & looks around. He decides on a latex pocket pussy & when it's up to the counter, The girl behind the register looks him over & asks, "So what are you gonna do with that?" He looks at her & stuttering he says, "Well, um, I was going to, uh, y'know--fuck it." And she says back, "O.K., cause if you were gonna eat it, I'd have to charge you GST."

the cruel elephant

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"By my definition Monster Magnet is careless and dangerous... count me out!" - T. Leary



Disorder: Hi, who's this?
Dave (MM): This is Dave, what's happenin'?

Not too much man, where are you calling from?
New Jersey.

New Jersey? I had the impression that you guys were from New York. Well, I think anyone who lives within 50 to 100 miles of New York is going to think that we are from New York. To tell you the truth I don't think that a lot of the bands from New York are from there.

I don't know too much about you guys, maybe you'd like to give us a little band history...how did you get together, how long have you been together?

Well, we're from Jersey, play in New York a lot, and what we are is just a bunch of miscreants playing old rock. And we're stickin' it to 'em. We've been playing around for about a year and a half and, unbelievably to me, people actually like this stuff. So, we just put out a new record called Spine of God on Caroline. So, we're taking it out in a couple weeks across the U.S. and then starting in January we'll be coming up there (Vancouver). We'll probably wind up in Europe by next summer.

So have you been in any hands prior to this or is this your first project together?

What we've been doing, actually, is changing instruments for 2 or 3 years before Monster Magnet came about last year. And, as a joke, we started sending out tapes without much of an intro to what was popular, but 'cause we like music a lot. So, what finally hap-

pened was we sent out one particular tape that people happened to like and we started getting gigs and it's only been about a year since they've taken us seriously at all.

And is that how the deal with Primo Scree/Caroline came together?
Yeah, we released a 7" on a label called Circuit records, a limited edition type thing, and that got around. From that we got on Glitterhouse, from Germany, who really liked it so we did an EP with them. We were contacted by Caroline and that's where we are now.

So what's New Jersey like?
New Jersey is pretty much like any American suburb you live on network television. Where I live there are two 7-11's, a bunch of gas stations with freakin' gun 'n' kids skatin' around and me driving around in my Camaro. I live in a big house, here in the low rent district, which is piled up with equipment and we just play all the time.

Is that where you practise too?
Yeah, down in the basement.

Any complaints from the neighbors?
Well, I wouldn't say that...not enough to shut us down.

What's it like for music there?
D: We're down at The Shore and The Shore's claim to fame has always been Bruce Springsteen, and that's about where things have stood since the mid-seventies. As far as any kind of music scene around here it's always been pretty hokey. Any punk bands or rock bands don't have many places to play, it doesn't mean there aren't a lot of cool bands around, it's just that most of them don't get a chance to break out

because The Shore scene is old r'n'b and cover bands. It's pretty awful.

What about New York?
Bon Jovi, yeah, he's from here too. He's got absolutely nothing to do with us whatsoever. We don't have anything in common: Bon Jovi's a rich kid and we're poor kids. I see him driving around in his Mercedes all the time and we throw things at him...

"It's A Satanic Interview Thing You Wouldn't Understand..."

Anarchy!
More like jealousy.

About the new CD. I noticed that you do most of the songwriting. Is it to say that none of the other guys have any input or is this the way it's always worked?
Oh, sure they have input, the songs themselves wouldn't come out the same if it wasn't for these guys playing them. I think it's just a matter of me having this hyperactive songwriting gland. So, before the chance that these poor slobs do anything themselves I've already got all the stuff right there. Maybe things will happen in the future where they actually do a lot more writing but as it stands now the band started 'cause the songs were there.

You also produced this yourselves, was this a conscious decision?
Number one, it saves money because

you gotta pay a producer and they charge big money. Half the time I think they fuck it up anyway, and number two, it's fun to do. To go in and make a record is a really, really cool thing. In this situation, with the songs that I wrote, having written the songs by myself I can hear what I want them to sound like. Then it was just a matter of getting in there and finding out what all those details and other crap were. I'm still not totally sure what it all means but I

know what loud and treble mean. I learned a lot and I'm actually going to be doing some work with a band from California called KYUSS. It keeps me out of trouble.

...and from throwing things at Bon Jovi's car. Who originally did "Sis's a Good Man's Brother"?
That's an old Grand Funk (Railroad) song. A lot of that stuff my older brother listened to. He was a big influence on me; I think everybody's older brother was. I think you're stuck with your influences whether you like it or not. I grew up in the 70's, y'know, the age where you listen to stuff and never forget it. It was probably one of the most disgusting decades around. I mean, The Six Million Dollar Man, this is my roots. It may not be the best decade but it's the one I'm stuck with. The 60's didn't really end until the mid seventies. The 60's we're talking about, mus-

ically, y'know, psychedelia and post-psychedelia, carried on longer than anyone would care to remember. The stuff that came before it, fun-junk, is the stuff that I really like. I hate to sound like a retro-pig but I don't really hear it in new music at all. As far as the new stuff is concerned, you really gotta scrape to find a handful of really cool bands that make you say, "I'm dropping everything and going to out to see these guys!"

And who would some of those bands be?

Bands I like now? Of course I'm gonna be stupid about it and say bands that sound old. Soundgarden...I think DOA really did a good job of working with old riffs. I like a lot of the garage-type stuff that comes out on smaller labels. Critics are going to give us a lot of crap for doing this kind of stuff but the thing they tend to forget is that everybody has their roots and if they don't like the roots that these bands have it's tough luck. It's the critics' job to push for the future and the bands' job to play from the soul. What the band tries to get out of this is like an exorcism of all our demons. In the 60's it was fine for a band to do 50's licks, and wear your influences on your sleeve, but now it seems that nobody is happy with anything and if you show even a bit of your influences, that arm 'politically cool at the moment, you're a thief."

Speaking of politically cool and exorcising your demons through music, what do you think of some of the straight-edge stuff coming from the D.C. area, like Fugazi?

I think they are truly behind all their stuff. They're as close to the "Rock can move the world" notion but I think, in the climate of today, it seems kind of silly. It's like, "You guys think you can change the world through rock?"—gimme a break. If you're gonna say that, go into politics, don't be in a band. It's kind of silly and, in a lot of ways, kind of pitiful too because the spirit of unification among bands like that is really cool and something you really want to get behind. But, unfortunately, in the whole of North America there's nothing to really unify kids these days because they don't care that much. I'm not like they're going out to fight a war or something.

So, that's what we think Fugazi's message is to their audience what does Monster Magnet try to project to their audience?

I don't try to project anything on anybody except for what is in my head. Most of the stuff I write, lyric-wise, is

I'll listen to something and think I'm saying something but it's pretty much a glorification of imagination. I could never get over the fact that this was a unified funk nation when I was a kid but now I realize that these guys were just renegades for the sake of being renegades. There's no real purpose to it all and I always thought that was a great contrast. The whole Spine of God album was from the standpoint of one these suburban, gas-station-working, drug-selling, listen-to-Led-Zepplin-8 track guys. Most of these guys are still around today and, in fact, most of them are probably working class. If I go to get my car fixed there's one of these guys behind the counter.

So, how do you like being on Primo Scree/Caroline? Do you see this developing at all into something bigger?

I don't know. With the kind of stuff we're doing now I really don't know. To tell you the truth I don't like being on any label. The two most opposite things in my life are being in a band and being in a band that's supposed to make money. The business and the creativity clash constantly. I'm sure I could sit down and read the rockin' and, real-ize them, I think I could do that would increase our odds in being a more popular band...

...but that doesn't appeal to you at all?

Well, the idea of playing music for a living appeals to me greatly, it's just what kind of music and how far you have to bend over. I'm looking forward to making it work but not at the cost of sacrificing the integrity of the music. I think the secret of it is to be happy with what you do, for the sake of doing it, and then if you use money in after that, it's all gravy.

So with the new year arriving, what kind of things can we expect from Monster Magnet?

I predict that it will be in somebody's town, somewhere along the line, sleeping or playing. And I'm starting to write again, so there will definitely be a next record and we will be out to play. It's funny, 'cause you get to the point where you've made your record, and that's supposed to last you for a while, and then you expect great things to happen. I never expected truly great things in the stereotypical sense. I pretty much figured it out that I want the band to be self-sufficient, for me to keep writing wacky songs, and to just go like hell.



SHINDIG

TWELVE WEEKS AND TWENTY-SEVEN BANDS LATER, WE HAVE JUST A FEW PEOPLE TO THANK:

TO THE BANDS: ALIEN AND THE PSYCHO, CRUSH, CUTER THAN SPUNKY, DOSE PUMP, FACEPULLER, GOGUY, GROOVE RANCH, THE HOLY COWS, THE INDECISIVES, JEF, JESUIT REFUGEE, JUST ADD WATER, THE MUDLARKS, MYSTERY MACHINE, THE PERFUME TREE, POETIC JUSTICE, A POSSE OF ONE, RUMBLEFISH, SAWHORSE, SNOWFLAKES, THE SURFDUSTERS, TERROR OF TINY TOWN, THEE CRUSADERS, 3000 B.C., TOUCH AND GO'S, THE WAY, ZOLTY CRACKER.

TO THE MC'S: BRUCE TURPIN AND LISA MARR.

TO THE JUDGES: MINDY "CITR" ABRAMOWITZ, KENT "A CARTOON SWEAR" ALSTAD, BILL "MINT RECORDS" BAKER, BRAD "THE SOUNDMAN", PAUL "DISCORDER" BROOKS, CHRIS "DISCORDER" BUCHANAN, STUART DERDYN, LANE "NETTWERK PRODUCTIONS" DUNLOP, LESLIE "DISCORDER" ELIOT, ANGIE "CITR" FINLEY, JANET "RAILWAY CLUB" FORSYTH, DAVE "CARGO RECORDS/ BANG-ON PRODUCTIONS" FORTUNE, HELEN "CITR" GODOLPHIN, TOM "THE PROVINCE" HARRISON, GARNET TIMOTHY "CBC" HARRY, ANTHONY "WINDWALKER/DISCORDER" HEMPELL, TOM "SHOW BUSINESS GIANTS" HOLLIS, TON, RANDY "MINT RECORDS" IWATA, BRENT "FESTIVAL RECORDS" KANE, CHRIS "WARNER MUSIC" KENNEDY, GRANT "SMUGGLERS" LAWRENCE, MICHAEL "ZULU RECORDS" LEDUC, LISA "CITR" MARR, PETER "TIMBRE PRODUCTIONS" MCCULLOCH, GRANT "ZULU RECORDS" McDONAGH, WILMA "DISCORDER" NGUYEN, BARB "CALIFORNIA" NOLAN, KEITH "SCWATCH RECORDS" PARRY, BARRY "CARGO RECORDS/BANG-ON PRODUCTIONS" PAYNE, TERRY "DEADBEAT STUDIOS" PODEALUK, GREG "THE VANCOUVER SUN" POTTER, SHANE "THE DOORMAN", CORAL "DISCORDER" SHORT, FRANK "CITR" SHORT, FRANK "CITR" SIVERTZ, KEVIN "ZULU RECORDS" SMITH, KIRSTY "CITR" SMITH, JULIA "CITR" STEELE, BRUCE "CITR" TURPIN, CHRIS "CITR" UREN, TAMMY "CITR" VAUGHAN, TRACY "CJIV" WILCOX, JOHN "NOMEANSNO" WRIGHT, DOLORES "CITR" YOUNG.

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TO THE VENUES: THE FABULOUS RAILWAY CLUB AND STAFF AND THE FABULOUS CRUEL ELEPHANT AND STAFF WHO ALLOWED US TO INVADE THEIR PERSONAL SPACE...

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DEC. 25 + 26

BY LESTER AND SWERN (1991)

People just want to hear a good pop song: from Eddie Cochran to Big Star to the Buzzcocks to Nirvana. I mean, sure, grunge was pretty cool. For a while, Soundgarden, Tad and Mudhoney were rockin', and pretty cool for Pacific Northwest bands, but because rock music fans are just kids at heart they can't resist a little bit of bubblegum. Nirvana isn't exactly a melodic band, but their *Nevermind* is one of the catchiest records I've heard this year and runs right up there with Heart's *Dreamboat Annie* as a Northwest classic. There's another side to the record as well. For every singalong pop hit like "On a Plain" or "Breed," there's the pure insanity of "Territorial Pissings" or the CD bonus track. And as a counterpoint to those there are the brooding "Something in the Way" and the controversial "Polly."

Nevermind is quite simply a great record. Fortunately, it is being recognized as such and it has sold over 1,200,000 copies already. Talking to Dave Grohl, the drummer, at the Commodore prior to Nirvana's sold out show was interesting because the band had just landed on the brink of stardom. Nevermind had just gone platinum in the States and had debuted at number 17 on the Billboard sales charts. First of all, I was kind of scared. I mean, every article I had ever read portrayed Nirvana as the Guns & Roses of American rock. Such a legend, but then listening in Rick's champagne bucket at the Reading Festival and trashing Sonic Youth's dressing room were only a couple that I had heard. Secondly, I didn't know how to talk to one of the most exciting bands on the planet without showing that I REALLY thought that they were one of the most exciting... Well, anyway, with mixed feelings of fear and awe, I sat down to talk to David Grohl, drummer extraordinaire...

So you're the newest member of the band. In the Nirvana discography do you fit in?
GROHL: I joined right as the "Sewer" single was coming out in September of 1990.

Before the Velvet Underground song or after?
I recorded nothing with them other than *Nevermind*.

Were you in other bands before Nirvana?
I was in a band called Scream from Washington, D.C. We were halfway through our tour when our bass player quit and we were stuck in L.A. for a month. My friend, who was in the Melvins, told me that Nirvana was looking for a drummer. They had seen Scream play in San Francisco and thought we were pretty good so I just gave them a call. They said yeah and I moved up to Seattle.

I heard today that Nirvana is number 17 on the Billboard sales charts. [Ed.—Currently it sits at #5 and peaked the month before at #4. "Smells like Teen Spirit" also enters the Billboard Dance charts wedged between PM Dawn and Hammer and beat out Michael Jackson as #1 video on *Good Rockin' in Tonite*.] Is this amazing to you?... Is it a surprise?
Well, I guess it is a surprise. I mean people can throw statistics at us, or whatever, but it really has no direct impact on the band; we don't see that much of a difference. The shows have been really big and everything but we're not really that different. I mean we're not really any richer. We're not any more assholes than we were six months ago.

I guess you've been doing a lot of interviews across the country and most of them have been with the same questions asked.
It's strange. There's a lot of people who know the history of Nirvana, and they focus more on...

...the Seattle scene?
No...well, yeah. More on the jump from SUBPOP to a major. Since they know what the band was all about before DGC they want to know the difference. Then there's the people who don't know Nirvana and those interviews usually consist of, "How does it feel to be a rock band?" or "How does it feel to be in the mainstream?"

What were some of the records that changed your life?
The Melvins. *Gluey Porch Treatments* changed my life more than anything else in the world.

As a drummer or as an entire musician?
As a musician it sort of changed my whole outlook on how music is made. It taught me a lot about groove and a lot about how to really feel from a song.

Nirvana is probably one of the most bootlegged bands around these days. Are you guys for or against that? How do you feel about it?
It's hard to say. Live bootlegs are okay. I mean, on just about any bootleg the quality is shit and you see it in a record store for 15 or 20 dollars. It's just not worth it. I guess it is if you're the anal collector-type that want to see pressing, or blue vinyl, or what-ever-legend. Bootlegs just sort of suck! I mean they're neat to have, sort of, as a novelty but they don't sound good. As far as us getting pissed off about it... live ones don't really piss us off but studio bootlegs it does when people start releas-

ing demos and tapes of stuff Kurt has recorded in his living room; just stuff not intended for release.

But how do people get that kind of stuff?
I don't know. If we knew we wouldn't let them. I know somebody took a tape from Kurt's house, got it copied and eventually got it bootlegged. Most bootlegs are 3rd generation copies of cassette tapes.

You mentioned something about collectors; it seemed the whole SUB POP thing was geared towards them, what with the limited edition colored vinyl and singles club?
That was their whole marketing

"I mean we're not really any richer. We're not any more assholes than we were six months ago."
—David Grohl On the Success of *Nevermind*.

play. I mean none of us are collectors. I don't even own a record player.

Do you have any opinion on that sort of a scheme or on record collecting in general?
I think it sucks to make a few of something that people are going to use the price to make a buck off. A lot of bands make 5000 T-shirts because that's all they can afford but when a bigger label makes so few of something, for the sole intention of making it a pricey collector's item, I think that's sort of lame. I mean, I can see how it's kind of neat to have something like that but to hand it off to someone for 50 bucks is kind of stupid.

Who did the cover for the album?
A person at Geffen did it, Kurt and I were sitting around in Los Angeles watching tv and we saw this documentary about babies being born underwater and watching infants to swim and stuff. There were some really cool images where the baby would float past the camera. It was hilarious. We thought it would be a really cool idea for a video. We had a meeting for the cover of the record and none of us had an idea for what we wanted so someone just said, "Well, we saw these babies underwater on tv..." and it stemmed from that.

Is it supposed to be representative of you guys as a band entering the large rock arena?
We're the last ones to analyze anything we do. If we did anything like

that it wasn't conscious. It's just a baby, a dollar, and a fishhook underwater.

What about the photo on the back cover?
Kurt took that photo about three and a half years ago.

It reminds me of the Pixies "Monkey Gone to Heaven" 12" cover.
The funny thing is that he took the picture before the Pixies thing, and when he saw the cover it was like, "Fuck man," because he wanted to use something like that for a record one day.

Do the members of the band

generally have an art background?

Kurt has done a lot of art. I know he's been painting & sculpting for years but he doesn't really have much time to do it anymore. I was really into photography when I was in high school and stuff.

I was talking to someone the other day about music and art and he said that being a musician is a lot more difficult than being an artist because you have to deal with so many more people to get your work out. Do you find that?
I don't think it's difficult being a musician. I don't think it's difficult being an artist. I think it's just in you. If you love to play music then it's not difficult. I think that maybe being a musician is a lot more time consuming, at least for us it is.

Do you find that, as you go along, you are having to cut through more and more crap and deal with more people?
Yeah, I can see that but, also, an artist is usually just an individual working with himself and spewing out whatever is inside their own head. When you're in a band you're with two other people and if you want to put out a record you have to deal with a label. And if you want to go on tour you have to deal with a booking agent and rent a van and cut through a lot more shit.

Self you could be another band, any band, who would it be?

I would want to be a drummer for the Breeders.

Nirvana played at the Reading Festival in England last year. Do you enjoy playing huge places like that or do you prefer smaller venues?

G:I prefer playing small places myself. Because playing huge places like Reading... [Dan & Matt from Mudhoney walk in beside us] You guys were at Reading, talk about when you played there.
Matt Lakin: Oh, it was a great day. Dan Peters: Incredible!

So how many bands were there... like, eight bands per day?
M: Something like that.

Do you feel that there was any concern people were there to see you or there more for the event, like Lollapalooza?
D: They're there to see the rock bands. They take it a lot more seriously than here.

So did Mudhoney play in 1990?
D: Yeah, this year we went and watched. G: That must have been a lot better?
M: Yes, well, man! G: Playing a festival like Reading, that was the first time we played a place that huge. Like, 35,000 people... that's a lot of people. And getting up in front of that many people, it's almost like playing before a crowd rather than an audience. It was cool because we played a great show and people were really getting off on it; people loved it. I don't really like playing to that big a crowd. It was cool to play there because it was outdoors and a really nice day but I wouldn't want to make it a habit.

You're eventually going to be playing bigger places. Are you ready as a band for that transition to a big act?
G: We're not even thinking about it.

"We had a meeting for the cover of the record and none of us had an idea for what we wanted so someone just said, 'Well, we saw these babies underwater on tv...' and it stemmed from that."

We have this tour and then we go over and tour Europe for a month and a half. We're really just concentrating on the immediate future, like hoping we don't get sick and stay sane.

How hard is it for an American band to tour? I've heard touring in America sucks, touring in Europe is really great.

G: Touring America sucks because it's just so big and a lot of the drives are so huge. You just get really burnt out; you sit in a van for eight hours then you get out and get something to eat. You get on stage and spend all the energy that's been saved all day and then you go to sleep. You don't eat well, you get drunk every night and it can be a nightmare. But for the most part it's pretty much the funnest time of your life ever in your life. You can walk in beside us! Europe is different because for Americans it's really hospitable. They really take care of you. It's just totally different. The crowds are generally the same but the vibe is totally different. The culture of each country is unique and you're in there for a week absorbing it and then you split.

What was the idea behind the final untitled song on the cd and the twelve minute gap?
G: See, I was going to talk about this when we were talking about collectors because the first 15,000 copies didn't have it because they fucked up with the mastering. They were saying, "Now everyone is scrambling for those 15,000 and it's going to be such a collector's item," and it's so stupid. It's just a CD. They took exactly the same except for that one song.

I had a guy come in wanting to return a CD. He said, "Why is there a 10 minute space between the last two songs?" So, I said, "Well, I think it's just kind of the band's way of doing something funny." So, he said, "Well, it's just noise," and I said, "But it's just part of the joke," and he said, "Well, it's not very funny." G: No way! You should have taken it back and given it to someone who appreciates it.

Well, all kinds of people are buying your album and as you become more popular you'll find that most

people aren't that cool.
G: Well, I've noticed there has been a change in the crowds we've been getting. Now there seem to be a lot more college types and more metal people as well.

Are you prepared for that?
G: We're only taking one thing at a time right now.

by Michael X

One December afternoon, while feeding their galactic, I snarped on a jumpy-and-changed words with Don, the drummer from The Shadowbox Men on a Shadowbox Planet. We spoke of punk rock, Hunter S. Thompson, *Dim the Lights*, *Chill the Ham*, and the Kids in the Hall. Don is a personable fellow. Like the other Shadowbox Men he exudes charm and wit. As a band, The Shadowbox Men use words, go to it as the practice with other things in life, take them when you can get 'em. Don was calling from Chicago.

Disorder: Over the past year the Shadowbox Men on a Shadowbox Planet have released two seven inch singles (one on K Records while the other was released on Cargo with Change of Heart from Toronto), a full-length LP called *Dim the Lights, Chill the Ham*, you guys have done a hell of a lot of touring and now you are in the Windy City recording again. It's all getting a bit overwhelming or are these the type of things you had always hoped would come?

Don the shadowbox man: No, certainly not overwhelming, it has pretty much always been that our schedules are pretty full, it just shifts as to what our schedules are full with. I mean a few years ago our schedules were full with having day jobs and trying to find the time to play shows and now our time is full with going Kids in the Hall, touring and recording and that other stuff. So, at this point our schedules are still very full and actually you seem to have more free time when you have a job. We do pretty much everything in the manner of independent music in that we answer all our own mail and, for the most part, organize our own tours. There are other things that we're starting to get help with, you know, like booking shows... Because we do everything and we run everything sort of like a small business out of our home you spend longer at your desk than you really want to. We have full plates but we are happy that way.

As was mentioned above, one of your releases last year was the cover of the *Dinobird* issue. The *Dinobird* was one of the first punk zines to emerge from Toronto during the late seventies. I've been wondering what sort of a role that zine once played, partic-

ularly *The Dinobird*, in The Shadowbox Men getting together?

Well, not really as much as Shadowbox Men getting together... I mean, when I first starting to go see shows the first bands that I ever really went and saw were punk rock bands. I think the first concert I ever went and saw was in 1974. It was something like 1976 when the kids were running the *Crash* and *Ham Club* and I was like 14, 15, and 16 when I started going to these bands. I wasn't able to get to any of the places but even when I was 15 or 16, going to see the *Dinobirds*, their singer, Paul Robinson, gave me his ID so as I could get to the venue. Around that time I was already pretty based out of *Amherst*. This was before bands like *Black Flag* and the *Dead Kennedys*, which people can't imagine there ever being a history of punk rock before that. At that time (two years) means a very big difference because the original punk rock bands were more like, kind of, any sort of bands, the *Ramones* were like the heaviest and fastest thing then and now when you hear their early stuff it sounds like pop records, compared to *Bad Brains* or something like that. So, the *Dinobirds* were one of the very first batches of Toronto punk bands and I thought they were totally cool and a really great band although they haven't quite stood the test of time and well.

Servy Show Stopped: you a record that came about after four or five years in *Inchies* that you had released... By this time we had *Servy Show Stopped*. I think we had 3 out and one of them was like a give away.

I was just sitting to the putting together of the record. It was a story about a woman who was in the hospital that the record was and give you renewed enthusiasm.

Not really renewed enthusiasm, it has

always been slowly building, but more and more opportunities are coming up for us to do more things. We only put that out because we compiled it for people in Europe with Glass records and then Glass records went bankrupt right after that. Cargo in Montreal had been taking us, sort of like a training offer, to put it out. Partly because we thought that people who wanted our singles, the early songs, would have been able to buy the singles. We figured everybody had them. But by this point it was getting more and more difficult to even get seven inch records manufactured so with the Glass thing under we decided to do it on our own and that is how that single about. It actually did much better than anyone had ever expected, including us and Cargo.

We'll just jump to the new record now which features "23 boys re-imagined." I recently heard you on an interview during which you were speaking about the large backlog of songs that you guys have. With *Dim the Lights* are most of these songs newer or are they songs that have been hanging around for a long time, and you didn't just had to get done? I think it is probably two thirds older stuff and one third newer stuff. We usually play things for a long time before we can play them well enough to record (laughing). There is a song on the new record called "I Know a Guy Named Larry," which we had only been playing a couple of weeks when we recorded for the album and it is funny to hear that now. Even three months after we recorded it sounded like, "Gosh, we are playing this better now." I'm glad we did record it because it did happen quickly. We just decided to make when we were in the studio. Also, the album was sort of recorded in the same way as all of the singles: while we were going through

all of the legal hassles with Glass Records, and being involved with the *Kids in the Hall*, and other things that have taken so much time, the album ended up being recorded over two and a half years so some stuff was recorded a few years ago.

The new record also features a bit of the same old same old, other instruments. Maybe not in a big way but on "D. Tom" there is harmonica and on "Running Meredith" Brian plays keyboards. I was wondering if we can expect to hear some strings on some upcoming Shadowbox Men releases? (laughing) Not quite strings but we just did some recording and we thought, "God, this would sound so good with some Herb Alpert trumpet on it." It was that kind of a song. They are all pretty basic sort of things and they are instruments that Brian can barely play organ, Reid can actually play a little piano, but they are all sort of finger things like piano. If you know how to type, well, that sort of the way Brian plays the organ.

What prompted you guys to put "Kid Spite Me Round" on the new record as well, this time in its studio version?

Just cause we thought it sounded nice with a bit of guitar in it. That was pretty much the only reason I tend to think that live records are a pretty dumb idea. They are usually inferior versions of the songs and it was only because we had done the live single as a giveaway that this version appeared on this record. It wasn't that we were trying to correct the previously bad version. I kind of like when bands put the same songs recorded over and over again. I also like the idea of these live songs on record, putting the recording on record so that you want to put out rather than having something that is a "live record."

You were talking about the rejects for the new record. That got me wondering what a bad Shadowbox Men song sounds like. Could you enlighten us further on this phenomena? Well, ah, you ought to send us \$13.98 and we will send you a cassette chock full of them (giggles, snicker) for the *Dim the Lights* record, partly because it was recorded over a long period of time, we had a whole bunch of bad recordings so we had to sort of put them in a band with other things.

We had one where the engineer was really quite ill, another one where we had tried to do stuff in a cheap track studio, cause we wanted to get a newer sound, and we just ended up having an engineer who was like, "I don't know how to use any of the equipment." We tried a few different things that just didn't work. I ended up that we recorded two whole albums and picked the stuff that worked out of it. Most of the album is pretty fast because the slow songs that we had recorded just didn't turn out, they were crappy. Even the version of "In My Room", the Beach Boys song. We recorded that for one of those dumb tribute albums that was supposed to come out, like, three years ago before they became the horrible cliché that we have become. The second time we recorded it, we had a better idea of how to do it. We had the Brian Wilson tribute album. We had this version of the song we all really liked, none of us are huge Beach Boys fans, and we decided to put it on the album because it would just be another thing to drive people crazy when they hear it on a tribute album. We would then say that we are not a Beach band and they would say "Oh, you did a Beach Boys song." (Don says this with a shrug)

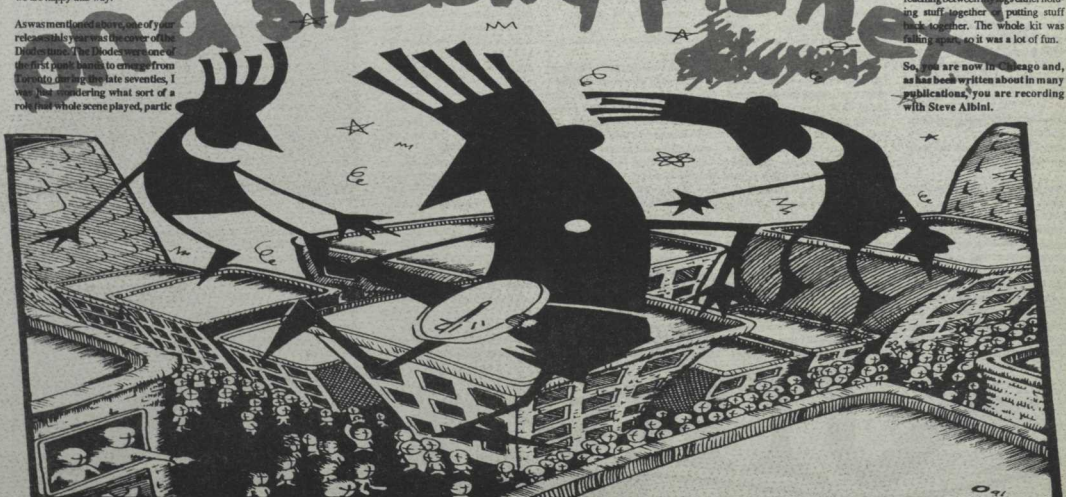
The song "Hunter S. Thompson's Young Man in the Hat" is a great tune. Who is Hunter's youngest brother and how did it come about that he had a song written about him?

Well when you were talking us about the old songs "Hunter S. Thompson" is probably the thing song we were most into. There used to be a guy that Hunter and I used to play a band with called Doug Thompson. Brian and I were talking about him one day and Reid asked us, "Who is Doug Thompson?" One of us, smart alacky, answered, "Hunter S. Thompson's younger brother" and Reid believed it for a while. It took up working so way into our conversations and, I guess, kind of being part of conversation we named a song after it. (obviously hasn't worked)

I was going to ask you about the International Pop Underground Festival in Olympia. Did you guys have fun doing it?

Yeah we had a really great time, it was probably the most fun that we have ever had. There were really amazing bands playing at it and it was a really great time. We even had people about this without it sounding like Woodstock or some horrible hippie sort of thing, but it had a sense of community where people were there all having fun together and people from bands that you know remind. There were no fights or drunken behavior. Everybody was really on a very level, even the police. And the merchants were saying, "This is the next bunch of kids we have ever had here." We saw lots and lots of really great bands just because we flew out there with no equipment. Me and Brian just took a guitar each and we had totally borrowed equipment. The drum kit that Calvin (K Records) had rented up for me was from the *Beastie Boys*. It was a little tiny drum kit, and it was broken, so through the entire set there was always something falling over. For almost our entire show there were two sets of hands that I could see reaching between my legs either holding stuff together or putting stuff back together. The whole kit was falling apart so it was a lot of fun.

So, you are now in Chicago and, as has been written about in many publications, you are recording with Steve Albini.



Yeah it is unfortunate that the word has gotten around because it places expectations on us. Obviously we just put out a record and another one won't be out for a while.

I heard that he liked your music and expressed an interest in producing you. Was it a choice based on getting someone outside the band to produce some sessions or did you just take it as an opportunity that you said you couldn't pass up?

Well that was sort of like how it was. First of all we had read an article in *Forced Exposure* saying that he really liked it and that he would like to produce us. He wrote to us not too long after that. As it turned out we were coming down here to play at a wedding. Steve was a friend of the couple that were getting married, so we met him when we were down here. First of all we just thought it was totally bizarre that someone like Steve Albini would be a fan of ours based on just the stuff he has produced and the type of music that he plays. It was a real surprise. We thought this was totally weird; it makes no sense. I think that was part of the appeal to it. For one thing we have never worked with a producer before, we have done everything ourselves and looked at each other and been really happy with our recordings. There are times when we have tried to live sounds and it hasn't happened very much, he works very much with doing things live.

Did it go O.K.?

Yeah, it actually went really well. I think it's the best sounding stuff we have ever done. We were all really happy with it and he is an amazing engineer. He acted more as an engineer because we have a pretty specific idea about the way we do things and I think that judging by the way he works he would prefer to have bands that way because he doesn't want to be making the band sound like him. He certainly wanted us to sound like us and did not meddle at all, he would just say that sninks or it's a good he'd say awe-some. For the first time ever we were allowed to play at the volume we wanted when we play live. We didn't have an engineer flipping out saying, "No, no, you can't do that." Just out of habit of doing this for so long, you know, the drums are ringing and I'd say, "That sounds like the ring of bells and he would say, "What do you suppose to ring." He really helped us a lot and did a really great job.

Without taking too much of an emphasis off of *Disc 1* the lights what do you plan on doing with these recordings? Can we expect some seven inchers in the near year?

We haven't even really talked about it. We don't really know. It just felt as though the opportunity was right; we had just finished a tour, and we always play best when we have a lot of things to do, so we just thought it was better to do it and decide afterwards what to do with them. It might end up being 6 seven inch singles or half an album and some singles or it might be part of an album. Part of what was good about it was just getting the backlog of songs... we were a point where all the songs were like we want to record and were now recorded with the exception of two songs that are too new to play well enough. Now we have some time off in

January and February, and being so busy, all these songs that we have written in the last while we have time to learn them. We can learn a whole slew of songs and then hopefully, you know, it would be nice to come back and work with Steve again and record another batch of songs. By then though time will probably have passed that it could be a record.

In this month's *Disorder* I think that there's going to be an interview with one of the Kids in the Hall. I want to talk about your relationship with them, how does it work in terms of the music? Do you continuously submit things or was it just a one off type of deal where you gave them a bunch of tracks and they have slowly worked them into the shows?

It kinda works a bunch of different ways, it just sort of depends on what it is that they are doing and what they need at the time. A couple of times a year you go in and record, you know, 30 or 40 little short pieces of music that would be like 15 seconds or less. As we come up with ideas in our practice studio we just put them on a tape recorder and save them until we go in the studio. In Canada you don't see a lot of those things, they are jollier bits of music in between scenes and skits. In the US they show those much more because there are no commercials on cable. We do a whole bunch of those that are really a free for all, they don't have a clue what we are going to do when we go in. Generally, all the other stuff that would be songs is composed for the skit. There is this thing that was just on TV called the "Flying Pig" where they would come to us and say like here is the scene, they would give us a description, "So, what is this going to be is theme music for a superhero that is the way to do things and in our minds, try and write something that sounded like the theme music for a superhero that was a flying pig. The pig was pretty sick.

I realize that you guys feel you deserve a break in an effort to bring some normalcy back into your lives in Toronto but when can we expect to see you guys touring again, particularly up in our neck of the woods? It will probably be summer by the time we get out the West coast. We are doing a tour going south into the United States in March which is something that we have never done before. That will take us through the month of March. I think Kids in the Hall ends in April so that puts us at May or June... just going through the calendar in my mind. We definitely want to come back out there and I am not just saying that because you are talking to me from Vancouver but we have just always had a great time in Vancouver. Some of the places in between here and Vancouver are another story. Actually the whole Northwest area... we really love it. We've been playing in Olympia the first time was one of the best times we ever had playing a show and then the International Pop Underground thing, again, was just really great. Last time we were out there we played some great shows in Seattle. We played with the Young Fresh Fellows in Seattle and we did our own show so we do want to come out.

Thanks for talking with us Don. OK.

THE KIDS in the HALL

by Tania Bolskaya

Behold reader! Come unto the night to be wakened! Only after experiencing the wisdom, the spontaneity of the five horsemen of Canadian comedy can one really know what it is to live, to laugh, to fall down on the floor in front of the television guffawing and screaming, "Mercy!" I hail to those saviours of T.V. known as the Kids in the Hall, may their reign be as long and glorious as it is tumultuous.

Individually, comedy troupe and sketch television masters the Kids in the Hall profess to the names Dave Foley, Bruce McCullough, Kevin McDonald, Mark McKinney, and Scott Thompson. Besides an inclination to strong drink and British surnames, the Kids share a Canadian heritage and a rather odd definition of the concept of humour. If you've never seen or heard of the Kids in the Hall, chances are you've been laughing around the house over 30's too long.

My charmingly middle-aged father for the most part reflects the consensus of T.V. viewers of his generation in his weekly comment, "This (KITH) is funny!"

Within the "post baby-boom" generation X, "god-damned lazy dead beat" crowd that I frequent, KITH has been acknowledged as the best thing to hit multi-media entertainment since Bugs Bunny. It's not just because (yes, Dad) they're funny. Their style of humour and publicly funded outrageousness speaks directly to, and often for, those disaffectedly apathetic youth so frequently heard about in the dailies and heard from on the pages in *Disorder* Magazine.

Skits like "I'm the guy with the good attitude about menstruation" and "Running Pappas" are typically hilarious stabs from the word called "irony" at today's hottest topics. Seen through the eyes of a conservative or even just plain "Pat Average" viewer, these skits could seem to be mere, serious humour or even support common stereotyping. However, as Kid Dave Foley said in a recent interview, this attitude is one which misses the boat.

"We hold our audience's intelligence in the highest respect. We like to think that they're at least as smart as we are. There is all the difference," says Dave, "between earnestness and satire."

Satire is part of what the Kids bring to their Thursday 9:30 CBC half-hour melange of silliness, ruthless character portrayal and off-

the-wall-down-the-corridor-up-the-stairs-first-door-on-the-left comedy. Their work is readily described as controversial, especially when it includes skits like "Screw You, Taxpayer," which is ten minutes devoted to informing CBC viewers exactly how many of their work-a-daddy Canadian dollars were being spent on such offensive stuff as KITH. Dave Foley says they did get quite a few angry letters about that particular segment.

"People write in letters doing exactly what we were making fun of them for doing. That [sketch] was based on letters that were sent to us. The CBC gets most of the angry letters. People call us and say, 'I'm sickened to see my tax dollars spent in this way,' not realizing that it's really a very tiny portion of their tax dollars that are spent on our shows."

Other bastions of offensive-

are the scint, though Mark McCullough some delusions of greater beauty.

Though less inhibited than any show on TV today, Dave Foley says the Kids do have limitations of personal morality. "We pulled a piece from our show, just because the timing was wrong. We had a piece, a monologue of mine, about a mass murderer which I pulled because it was at the time of that horrible thing in Montreal."

Limitations of aspiration, however, do not bind or gag the Kids. Despite the fact that 13 months are necessary to produce one year of shows, vague plans for an album (strictly comedy - "We're the most unusual group ever") and a book are afloat. Just fresh from two month vacation, time off for the Kids that caused the - gap - delay in the KITH of the 1991-92 season for KITH, their latest plan is for a movie.

"It's something we're maybe thinking about trying to get going within the next year. We're going to create some time. I think if we do that it will be a benefit to all of mankind."

The Kids envision a roughly Python-esque venture with a loose narrative that allows them to have one storyline and play various parts. It is this type of project Canada needs right now? Dave Foley, Canadian? "It doesn't seem that anything else is building national unity, so it's worth a shot, don't you think?" KITH is not exclusively a Canadian entity. Produced at CBC Toronto, the Kids are exported to other networks whose ranch-dressing-enters in the south via ex-patriot (raitor!) Canadian Louis Michaels, executive producer of both KITH and their comparatively conservative counterpart, Saturday Night Live. Two of the Kids - Mark McKinney and Bruce McCullough - have experience writing for SNL in New York.

"Do you remember the year of Terry Sweeney and Anthony Michaels at Hall? That's the year Mark and Bruce wrote." Jocular, offensive, and "professional youth corrupters," the Kids have climbed up in the club/anonymous writer circuit into full-fledged Canadian stardom (oxymoron?). With the publicity and the establishment of three hit seasons and a potential movie contract hanging over? Will a sudden attack of conservatism curb their controversialism? Will there be an Adults in the Hall?

"No, just Pat Phelan. Men in the Hall. We got straight to that." Amen.



Drawing by Brenda

Illustration of those ranch-dressing-enters in the south via ex-patriot (raitor!) Canadian Louis Michaels, executive producer of both KITH and their comparatively conservative counterpart, Saturday Night Live. Two of the Kids - Mark McKinney and Bruce McCullough - have experience writing for SNL in New York.

"Do you remember the year of Terry Sweeney and Anthony Michaels at Hall? That's the year Mark and Bruce wrote." Jocular, offensive, and "professional youth corrupters," the Kids have climbed up in the club/anonymous writer circuit into full-fledged Canadian stardom (oxymoron?). With the publicity and the establishment of three hit seasons and a potential movie contract hanging over? Will a sudden attack of conservatism curb their controversialism? Will there be an Adults in the Hall?

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JANUARY

speedy dubois

RHYTHMIC UNDERGROUND

LIVE MUSIC FIVE NIGHTS A WEEK

FRIDAY DECEMBER 20
IT'S CALLED ROCK'N ROLL
HARD MARGARET
W/ ELECTROPHILIA

SATURDAY DECEMBER 21
MAXIMUM R & B
TOUGH MAMA

TUESDAY DECEMBER 31
NEW YEAR'S BASH
JUMBALASSY
CATERED FOOD - CHAMPAGNE
ADVANCE TICK ON SALE

FRIDAY JANUARY 3
ROCKIN' REGGAE & SOUL
HEY! THAT'S MY BIKE

SATURDAY JANUARY 4
DANCE MUSIC OF AFRICA
SHAKATE

TUESDAY JANUARY 8
ROCKIN' THE BLUES
DAVID BREWER

FRIDAY JANUARY 10
HORNFIELD ROCK'N ROLL
CRAWDADDIES

SATURDAY JANUARY 11
THEY'RE FLUNK! ALICIOUS
MOLASSIS

SUNDAY JANUARY 12
WWJ ENVIRONMENTAL CENTER BENEFIT
G. T. NOAH
(DEADHEAD APPROVED)

TUESDAY JANUARY 15 & 22
ROCKIN' R & B
MCFLAIR BAND

FRIDAY JANUARY 17
MINIMALIST JAZZ
SADHAPPY

SATURDAY JANUARY 18
CELESTIC MUSIC BOY
BOILED IN LEAD

FRIDAY JANUARY 18
SOCA - REGGAE - SKA
JUMBALASSY

SATURDAY JANUARY 25
LATIN - SALSA - WORLD BEAT
BOCHINCHE

FRIDAY JANUARY 31

THE PALADINS

ACID TUESDAY
ALTERNATIVE HOUSE DISCO

BLUES WEDNESDAY
FEATURING MCFLAIR BAND

BIG BASS THURS
HOSTED BY DJ BOY WUNDER

OPEN AT 8PM
SUN, TUES & WEDS
HAPPY HOUR
8PM - 9PM

W/ \$100.00 W/ \$100.00

OPEN AT 6PM
THURS & FRI SAT
HALF-PRICE HAPPY HOUR
6PM - 9PM

W/ \$100.00 TIL 8PM
CIGARETTES \$2.50
FOOD - POOL TABLES

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EAST VICTORIA, BC
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There are numerous other connecting links between Watergate and the Kennedy assassination.

In the 1970s, when the House Select Committee on Assassinations was formed, I became really, really interested in a professional way. I did not go on the air at that point because I was very fascinated and hopeful at the time because it seemed to me that after the unravelling of Watergate, perhaps we were finally going to get some answers down on tape about what really happened to President Kennedy. I was shocked and upset, though not surprised, when the House Select Committee itself turned up to be another cover-up, and there have been several before that and several since. And yet, despite everything, the final conclusion of the House Select Committee on Assassinations was to recommend to the United States Department of Justice that they begin investigating the assassinations of President John F. Kennedy in New Orleans, and that's, by the way, was who New Orleans District Attorney Jim Garrison was

ADELANTO — Anthony Maggio was held without bail for trial at 10 a.m. Friday on sex charges. John McKeel Jr., Marine guard, who was one of 52 hostages during takeover of U.S. Embassy in Iran. He died Saturday.

After Rich's timely letter look what just happened to rear it's head in the *Globe and Mail*:

Reporter died while investigating story of a lifetime

The October Surprise story has many curious twists — among them the mysterious death of investigative reporter Danny Casolaro.

Mr. Casolaro, unusually upbeat in the weeks before he died, had been working for a year on the news story of a lifetime.

Grounds for Further Research

after. His first suspect, the first person he indicted, was David Ferrie, who conveniently committed suicide, although his signature on the suicide

The jury in Garrison's investigation concluded that there had been initially been a conspiracy behind Kennedy's assassination. In fact, in Radio Free America's program number 12, there is an excerpt from the testimony of Colonel Jack Ruby, the autopsy surgeon who performed the second autopsy on Kennedy's body, in which he states, "IN COURT, I was impeached legal testimony, that he was ordered by unnamed superior officers not to dissect the neck wound. That is absolute legal proof of a conspiracy and this in a US court of law. But it should be noted that the jury in the Clay Shaw trial could not conclude beyond a reasonable doubt that Clay Shaw had been involved with



They wed up acquiring them. He should also be noted that former CIA agent Victor Marchetti has stated that Richard Helms, then-director of the CIA, that is to say, 1969, the time of the Shaw trial, was very concerned about Clay Shaw and discussed the matter with his superior. He claimed he was present at, "the need to give him all the help we can." So it is quite possible that the CIA was heavily involved in supporting Garrison's investigation. It has later come out that a fellow named Pershing Gervais was paid by U.S. intelligence services to infiltrate J. Edgar Garrison's investigation. Another of Garrison's associates, a man named Tom Kelle, who since has become an ultra-right-wing political theoretician in this country and was for some time, perhaps still is, a fellow at the Hoover Institute, was a right-wing think-tank at Stanford University that was very closely affiliated with the Reagan Administration.

I mention the Garrison investigation and the fact that the House Select Committee would up basically endorsing Garrison's investigation—because Garrison is being wrongly pilloried by many, many people, and he also is a person whose work has strongly influenced the forthcoming Oliver Stone film called *JFK*—which explores the conspiracy behind President Kennedy and comes up with many of the accurate facts and discusses the reasons why President Kennedy was killed: for example, his pulling the United States out of Vietnam which he was in the process of doing. Now, Oliver Stone himself has already taken a lot of heat in the U.S. media and he is going

to be seriously abused; they are going to do "hit pieces" on him in the US press just like they are beginning to now with Joseph Daniel Casolaro, the journalist who supposedly committed suicide—but it was not a convincing suicide—when he began investigating some of the intelligence-related scandals such as the Iran Contra Scandal, the October Surprise, the BCCI Case, all of which had certain intersecting links.

One of the things that the CIA and other US intelligence agencies had long done is manipulate the media and their ability to do so has been documented by the Pike Committee, a House Sub-Committee that was investigating CIA abuses, and there have been numerous articles in books documenting CIA connections to the news media. It is a safe bet that this CIA propaganda media ability which the CIA has termed "The Mighty Wurlitzer" is going to be cranked up to the maximum for Oliver Stone and I feel kind of sorry for him.

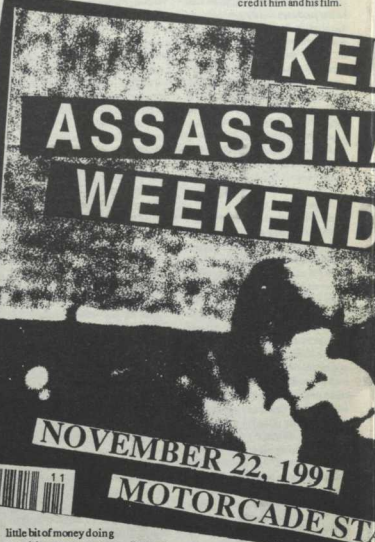
Now, going back to the House Select Committee on Assassinations, in 1979, when they came out with their finding that there had almost certainly been a conspiracy behind President Kennedy, they recommended to the U.S. Department of Justice that they begin an investigation of David Ferrie and his activities with the anti-Castro Cubans in Washington; the American people simply took no notice. It aroused no interest on anybody's part, save those rare researchers, and that was really a pretty shocking and disgusting thing to me. That information came out in the tail-end of 1978.

By September of 1979, I had begun doing a radio program on which I read printed information on the air so people could tape the information and use the resulting tapes as an audio study resource. That is where the Archives on Audio tapes, the Guns of November tapes, the Radio Free America tapes, and the other miscellaneous archive shows have their genesis.

It became apparent to me that if people in this country were reading, they weren't doing enough reading and I certainly hope that the situation is better in Canada. The American people are simply out to lunch; they are rapidly turning into a bunch of functional illiterates. Frankly, they have always been, since the invention of television, a bunch of "television brains." A study found that roughly three percent of the American people get their news primarily from newspapers, and fifteen percent read books. The average American reads on a per capita average, one book per person per lifetime. That's not too good and that's an AVERAGE. If you take people who do serious research and read

God knows how many books and you average it out with all the hillbillies and the know-nothings who don't read at all, it gets pretty scary. Adlai Stevenson, who twice ran for president on the Democratic ticket in 1952 and 1956—both times losing to Dwight Eisenhower—said that in a democracy, people usually get the kind of government they deserve. I think, frankly, the United States has the kind of government it deserves, and I am fiercely critical of the current political situation in the United States.

Hey Dave, what do you do for a living?
Various things. Right now, I'm looking for a part-time job and earning money with speaking engagements. I have supported myself doing a variety of extremely unglamorous blue-collar jobs over the years and now I am finally beginning to make a



little bit of money doing
speaking engagements. Perhaps
at some point I'll write?

How about your political persuasion? Is Mr. Emory a Democrat? I call myself an anti-fascist because I have always opposed fascism. I have always voted Democratic although in recent years I have had to hold my nose when I go into the polling station. I would call myself a Democrat with a small D, but I am an anti-fascist. This country, the United States, is going fascist, frankly, and I am opposed to that and I have dedicated my life's work to opposing the political trends as I have seen them. It should also be said that I myself—and I don't want to sound a discordant note—have grown quite cynical over the years and at this point have a very low opinion of the human race and human nature, although I have been

privileged to know some many wonderful people. But I think, frankly, in the United States at least, it was a democracy and in some ways it still is, and we have the kind of government that we deserve. We elected a b-grade movie actor with the intellect of a walnut, RE-ELECTED him, and now people are wondering why everything is going to the devil. If people are looking for conspiracies in the United States, I recommend to my listening audience down here that they begin by taking a look at the conspiracy in the mirror, because that is where the real conspiracy lies.

You mentioned that Oliver Stone was going to get blackballed for doing the—
not blackballed, but liberally pasted in the news media. He's already taking a lot of flack. There's going to be a huge campaign to discredit him and his film.

Have threats ever been hurtled your way? Yes, I have had threats. I have had attempts also. I have had alot of unpleasant experiences; I generally don't discuss those in detail. But I have had alot of unpleasant experiences. I am also starting to get a certain amount of press myself. I have had "hit pieces" done on me in various magazines.

Right now, Dave, you're participating in our Kennedy Assassination Weekend Marathon. Thank you. Is it true that the last time a radio station did this sort of thing, their transmitter mysteriously got blown up?

No, no transmitters have been blown up. I have had certain suspicious transmitter failures sometimes, but none that I am aware of anyway.

My work is carried on a number of different stations, but I have never heard of any transmitting being blown up. There was an incident down in Houston, Texas, where the Pacific station down there had its transmitter dynamited, but my work was not — in fact, I was not on the air at the time that went on. That was before I myself began my program.

Relating back to the events of Nov 22, 1963, what do you believe actually happened? Who was really behind the assassination of John F Kennedy? Well, it's a matter of public record about who was behind it. There are some grey areas and areas of dispute, but basically the assassination of President Kennedy wasn't just a coup, it was a military coup, and beyond a military coup, it was a fascist coup. When you begin studying President Kennedy's assassination, you begin coming across numerous Nazi connections, which I cover in Guns of November Part 4. I also cover them in Radio Free America

was Kennedy's legislation, the most important civil rights act in American History. It did not pass in Kennedy's lifetime, but it did pass in June of 1964. That did not sit well with the far right people. There is and has been a very strong amount of racism in the United States. President Kennedy was moving to end the Oil Depletion Allowance, a major tax rip-off for the major oil companies in the United States; that didn't sit well with Big Oil. He was moving to try and influence the Federal Reserve Bank to stop charging the American taxpayers compound interest. He was only the second American president to do that; the first one was Abraham Lincoln and you know what happened to him. Kennedy was also cracking down on organized crime in a very big way, and there are very strong and very well documented connections between organized crime in the United States and our intelligence agencies. It should also be noted that Kennedy came up with the Medicare program, providing medical assistance to elderly Americans. That also ran afoul with

establishment — by the way, when I say "national security establishment," I am referring to the American military and intelligence agencies. In 1962, President Kennedy proposed joint space exploration with the Soviet Union. This didn't sit well with the national security establishment; it particularly didn't sit well with Walter Von Braun and other of the other Nazi rocket scientists who we brought into the United States. In 1963, President Kennedy signed the first substantive nuclear arms limitations agreements with the Soviet Union: the Atmospheric Test Ban Treaty from August 1963, which was bitterly opposed by the military. I should also mention that during the Cuban Missile Crisis in October 1962, the military wanted to bomb or invade Cuba; Kennedy refused to do that. That embittered the military as well. In 1963, President Kennedy was working on a complete relationship with Fidel Castro of Cuba who had indicated a willingness to move away from the Soviet Union and begin a more productive relationship with the United States. Kennedy had a back-channel diplomatic representative named Henri Daniellie, a

French journalist, in Cuba meeting with Castro at the very moment that Castro heard that President Kennedy had been killed. Talk about this, by the way, in Radio Free America number 12. It should be noted that the anti-Castro Cubans, very closely connected to the CIA, were bitterly opposed to normalising relations with Castro as was the CIA proper. Most importantly, Kennedy in 1963 began withdrawing the United States from the Vietnam War. In October of 1963, specifically on October 11th, six weeks before he was killed, President Kennedy issued National Security Action Memorandum number 263 which authorised the United States to withdraw a thousand troops from Vietnam by the end of 1963. Four days after Kennedy was killed, a National Security Action Memorandum 273 was issued; this cancelled Kennedy's troop withdrawal. It scheduled the 34A Program of Covert Operations against North Vietnam which eventually resulted in the Gulf of Tonkin Incident which in turn led to the Gulf of Tonkin Resolution by the Congress which permitted Lyndon Johnson to send troops to Vietnam. Kennedy was also moving in the direction of détente with the Soviet Union. And privately he was talking about "breaking up the CIA into a thousand pieces" in his second administration. None of that sat well with the powers that be in this country, the military and intelligence services in particular, and they conspired to kill him and they killed him. By the way, the Kennedy Assassination and the Vietnam War is in the Guns of November part 3. Any time you have a covert operation which is what President Kennedy's assassination was,

there are areas of dispute. Obviously, certain areas of it are going to be indeterminate because they were conducted sub rosa but the most important things we need to know are known and are, no pun intended, etched in stone at this point.

Well any elements of the assassination botched?

There was plenty that was botched with it and that's one of the reasons why we have the information we have. The official version of President Kennedy's assassination is not just wrong, it's physically impossible in all its major respects. The problem is the American people are, shall we say, not particularly intellectually inquisitive so they have accepted this completely ridiculous scenario, at least up to a point. Our media are constantly pressing it so gradually, as Goebbels noted, if you take a lie and make it big enough and keep repeating it, the lie assumes the value of truth and unfortunately that has happened with Kennedy's assassination. But it was badly botched; the official version which was completely ludicrous. It has been the belief of many, and I can't absolutely verify this, that Lee Harvey Oswald was supposed to have been killed in the movie theatre where he was arrested and not taken back for interrogation and for the need to have Jack Ruby kill Oswald as a result was one of the things that helped to strain the credibility of the investigation. But when you study the facts — and those facts are laid out in the Guns of November tapes and the various Archive shows that I have mentioned — I think it is quite clear that although the cover-up was bungled up to a point, or let's say, clumsy, yet, at the same time, it has succeeded to the point that it needed to.

In Canada people generally don't worship Kennedy as that godlike of a President, 'cause like, I mean, goth darn, John F Kennedy foolin' around with Marilyn Monroe, taking LSD, and acting like an ALL American Tom Cruise-GQ conservative geek. Was he really that great of a leader? He was one of the best presidents this country ever had. I would take a lot of the stories about Kennedy's personal life with a grain of salt. Certainly Kennedy by most accounts had a voracious sexual appetite but so what? There were a lot of smarmy rumours about Kennedy having Marilyn Monroe as a mistress. It's rumours and just that. He may

viewed as the mark of a man's or a woman's political character. Jackie, it should be noted, played around with John Kennedy plenty; she was on Aristotle Onassis' yacht just a few weeks before the assassination. Onassis was one of Kennedy's bitter



MILITARY INTELLIGENCE

enemies. But Jackie remains a saint in the eyes of the American people. I really can't speak for the Canadian people in their view of President Kennedy. If it is their view that he was not a good president, then I suspect that the liberal cross-cultural pollination between the United States and Canada may have involved some of the same media and propaganda blitzes that the American people have been subjected to. The fact of the matter is President Kennedy was only in office as long as George Bush has been in office, and he undertook to do or did all the things that I enumerated above. It is a pretty impressive agenda for having served less than three years in office. As for the stories about him taking LSD, maybe, maybe not; I really don't know. I've heard that said and I've read it in books but I'm not sure how credible the information is. But again I think in evaluating a public figure, one should evaluate the individual's performance as a politician rather than his or her private life. I think it is also interesting that Kennedy has taken a lot of flack for being a "womaniser"; I have been surprised at the lack of outcry among feminists over that particular approach because, frankly, underlying that is a profoundly misogynistic viewpoint; to view a man as being morally repugnant because he has a lot of lovers or because he has a voracious sexual appetite is at its core, a manifestation of the worst sort of patriarchal superstition.



COMMISSION EXHIBIT NO. 1300

look, the age-old outlook that women are dirty and bad and that if a man wants to make love with a woman and enjoy her body is, at root, a profoundly misogynistic view of females: that women are dirty and men who have

sex with them are dirty. It basically goes back to America's puritanical foundations, its puritan origins, the ghost of Cotton Mather stalking the streets with fornicators.

From Nov 14-16 in Dallas Texas, a big Assassination Symposium on John F Kennedy (ASIS) conference took place. Were you aware of it? No, I am not familiar with that conference; I did read about it. One of the things that I feel is important is to get off the grassy knoll. The really important things to understand about President Kennedy's assassination are, one, what happened; two, what the significance of it was at the time; and three, what the implications of it are for our own time. I think the single most important lesson of President Kennedy's assassination is that our national security establishment will use the same kinds of deadly force here in the United States that it has used in covert operations in other countries. Many Americans like to find that it was taken for granted the US will set up death squads in places like Guatemala, Argentina, El Salvador or the Philippines or someplace like that in order to basically protect the economic interests of US-based multinational corporations. Well, if the US will set up death squads in the Third World countries, ask yourself where are there more dollars at stake: in Third World countries or in the United States? Obviously there are more buxcarons in the United States. The US will set up death squad activity in these countries, then they will certainly do it here in the United States and they have. There are very strong connections, as noted in Guns of November part 4 and also in other Archive shows, between Kennedy's assassination and the other assassinations that took place in the United States in the late '60s and the early '70s.

Is there really any connection between the Lincoln shooting and the Kennedy assassination? The only similarity is, interestingly enough, there was a conspiracy behind President Lincoln's assassination. Apparently, the head of the conspiracy was Jefferson Davis, the former president of the Confederate States of America. There was a similarity, though. According to one source I've read, much of the conspiracy was operated through Montreal. There is, interestingly enough, a Canadian connection to the Kennedy assassination: the Perimeter Corporation, or also Centro Mondiale Commerciale, which was an Italian subsidiary of a

number of investigations, this was headed up by a fellow named Louis Mortimer Bloomfield, and it was based in Montreal. The so-called Zero Factor to basically maintain that the president elect in election year ending in zero gets assassinated; that, frankly, is BS, to be perfectly candid about it. The only truth I see in the Zero Factor is zero, the IQ of the people who subscribe to it.

Con't on next page

Referring back to Canada again, a couple of years ago in Gander, Newfoundland, an American service airplane went down.... It was actually a plane that was chartered by Aero Air that has turned out to be, to a considerable extent, a CIA air proprietary—

—And this plane went down with all these American servicemen, and I've heard that the men possibly were dead before the plane landed, AND that that firemen cleaning up the mess from when the plane was downed, have never been the same since.

Well, there is substantive indication at this point that the plane was actually downed by a terrorist bombing and nobody being of the wing as it was reported. There are a number of articles that have come out about that. I covered that, by the way, in a miscellaneous Archive show about the Gander crash that you can obtain from Archives on Audio, and perhaps if you are interested in that, you can play it on the air on CTR. There are indications that Aero Air was being utilized for some of the arms shipments that were being clandestinely sent to Iran as part of the Iran-Contra operation, and specifically a Pakistani national—I guess he is now a naturalized American citizen—named Arif Durrani was with Aero Air and the arms shipments to Iran. The theory has it that after some TOW missile parts were turned out to be defective, the Iranians were so outraged that they perpetrated the bombing in order to pay the US back for having shipped sub-par missile parts, and that the bombing was covered up in order to hide the news of the link between the Iranians and the Americans which at that time was still secret. There is substantive indication in that regard, and again I would refer listeners to a miscellaneous Archive show available from Archives on Audio (P.O. Box 170023, San Francisco, CA 94117).

Who is Arland Spectre? He was a Warren Commission council and specifically, he was the individual who came up with the Single Bullet Theory which is not just absolutely ridiculous, it is impossible.

Hasn't he been in the news lately with the Judge Clarence Thomas Hearings?

Yeah, well Arland Spectre, I guess you could say, is a survivor, and in the *Case of November* part one, there is a section of an old *Hard Rain* show, which was a series that I used to do in the early 1980s, that talks about the Single Bullet Theory. And what occasioned that discussion at that time—this was in January of 1981—was the election of Arland Spectre as a Republican from Pennsylvania. So he's still on the scene and he's still manufacturing the same kind of fertilizer that he first manufactured for the Warren Commission.

Did Jackie Kennedy have any part in the assassination of John F. Kennedy?

Jackie Kennedy did not have any part but people who were close to her family appeared to have had a role in it. Specifically, her mother, Janet Achenchlauss (sic), was very

friendly with a fellow named George De Mohrenshildt who was one of Lee Harvey Oswald's intelligence connections. He was a white Russian. Specifically, his father managed two Baku oilfields for the Nobel family in Azerbaijan, and he was, interestingly enough, arrested for spying for Nazi Germany in the United States during World War II. His uncle, Baron Hugo Maydell was in charge of the Abwehr in North America. Abwehr was German military intelligence during World War II. De Mohrenshildt went to the CIA after World War II. He was very close to Jackie's mother. In fact, when De Mohrenshildt was through testifying before the Warren Commission, he would go and have dinner at Jackie's mother's house, and that was too much even for De Mohrenshildt who believed that Janet knew full well who had killed President Kennedy. Even though De Mohrenshildt himself played a role in it, there are indications that he felt guilty about it, particularly as the years wore on. He also conveniently committed suicide just before he was to be interviewed by the House Select Committee on Assassinations in 1976. And it should be noted too that Jackie's uncle, Hugh Achenchlauss (sic), had a long-standing relationship with the CIA. But as far as the people behind it, the US national security establishment, all I say, was one of the main—that was THE MAIN FORCE—behind President Kennedy's assassination. Some of the people who appear to be involved were Richard Nixon—he was definitely involved in some capacity—I, Edgar Hoover.... In fact, virtually EVERY American president since John F. Kennedy with the exception of President Carter, appear to have played, or there is evidence indicating that they have played some role in the assassination of John F. Kennedy.

How come none of this has come out yet? Well, it has come out and that is why I know about it. But it has not received all of publicity which is why I do what I do. Again, I came to the conclusion a long time ago that if people in this country weren't reading, they weren't reading enough and they weren't reading the right things. So what I began doing was accessing the printed sources upon which my information is based and putting it on the air so that people could listen for themselves. For example, again talking about presidents, it was Lyndon

Johnson who formed the Warren Commission and the entire Warren Commission's work was complete nonsense. Richard Nixon was in Dallas, as I have said, and lied to the FBI about when he left. And then Gerald Ford, who succeeded the Warren Commission, had leaked information from the Warren Commission to the FBI. In 1980, of course, the United States got Ronald Reagan. Ronald Reagan helped block Jim Garrison's investigation into New Orleans by refusing to extradite a fellow named Edgar Eugene Bradley who had been requested to be extradited by Jim Garrison. Then Deputy State Attorney-General from California Charles A. O'Brien re-

was to President Kennedy's assassination. George Bush's name has come up in a couple of different contexts since then in the Kennedy assassination. The CIA, by the way, botched that it was the same George Bush, but a subsequent by the New York newspaper *Newsday* indicated that the George Bush that the CIA fingered could not have been the man and that in all probability it was George Herbert Walker Bush, the current president of the United States and former director of the CIA.

What is the "Gemstone File"? It is a mixture of fact and fiction. It purports to link Kennedy's assassination

Well, he says he still believes the Single Bullet Theory. Why haven't people, like himself, come around and faced up to the fact that the Warren Commission findings have been proved wrong? Why is Walter Cronkite still clinging to the ledge? There is a very good answer to that, and that answer was provided by American comedian Mort Sahl in his book *Heartland* which he published in 1976. In the book, Mort Sahl asks the question, "How many lies can you swallow yourself to believe before you believe the lie? Is it too late for America?" That is something to think about. The Myth of Lee Harvey Oswald THE LONE ASSASSIN—there is every indication that Lee Harvey Oswald didn't shoot Kennedy at all, let alone by himself which could not have happened, and there is absolutely no physical evidence linking Lee Harvey Oswald with that rifle. It was purchased by someone named Alek J. Hidell. The circumstances under which the rifle was produced were very dubious. That rifle could not have killed President Kennedy anyway; it was in too bad shape. But going back to why these people still cling to this, at this point, the United States belongs to the lie. So many people still have their careers staked in the perpetuation of the lie in one way or another. Not but the lower-level operatives who have since moved up and would stand to be tarred and perhaps sent to prison or executed if the truth came out, but there are so many institutions at this point that have gone on record as, for example, endorsing the Warren Commission thesis. There are so many journalists who have invested their journalistic careers in defending the status quo from a journalistic standpoint, that for them to go back at this point and admit the truth is perhaps threaten to their own livelihood, not to mention their credibility. There are college professors who have career investments in perpetuating the lie. And most people basically are looking out for Number One, the material side of their existence. I don't think too many of them are going to risk stopping their house payments or their car payments if their careers should be damaged as a result of their credibility.



Left lateral view of President Kennedy's head. —from BEST EVIDENCE

to a massive political conspiracy—certainly Kennedy's assassination was—but there are a lot of spurious elements to it in my opinion. It talks about Aristotle Onassis as being the most powerful man in the world which he isn't. There are a lot of things in it which frankly I am very skeptical of although some of the information is accurate.

Walter Cronkite in a Nova episode aired a couple of days ago, I'm not sure you saw it or not—

I saw it several years ago and just about lost my supper

Although "sensational" do programs namely *Gerald*, *Hard Copy* or *Maury Povich* deserve any credit for investigating some aspects of the assassination? They are doing something that needs to be done, however they could go

much much further. At this particular time, the forthcoming Oliver Stone movie is spurring a lot of interest in this, and beyond that, I would note that the unfolding of the Iran-Contra scandal, the investigations into the October Surprise, and the US government in drug smuggling, have all helped to focus at least a certain percentage of the American people and journalistic communities' attention on the abuses of the American national security establishment.

[from HTL:] Dave, what would you ultimately like to see from all the work that you've done? Well, I would like to see people wake up and become active. I would like to see people undertake to disseminate the information. I view myself at what I call a Journalistic Step-Up Transformer. I take information which is for the most part already on the public record, and I boost it into greater view. I make it more accessible than it already is.

[HTI continues...] To your knowledge, are a lot of people taping your programs in your area and in the United States? Well, in the areas where they are aired, believe so. Certainly in the San Jose area.

[HTI continues...] Do you have any advice for people taping your programs in your area and in the United States as a researcher?

Well, I guess I would advise them to be ready to receive the same kind of treatment that Oliver Stone is going to receive. It is not a line of work that you want to go into if you want to be praised, because people will put you down. They will call you a commie or a nut or a twerp—maybe not a communist anymore because that doesn't have a whole lot of credibility, but they will impugn your lineage, your sanity, and your patriotism. You have to be ready to take all of journalistic daggers in the back. Also, frankly, if you're going to get effective, you're going to be prepared for some unpleasant events, too. You're going to have to take some security precautions, too.

Can you now, sitting back, predict any assassinations that will occur?

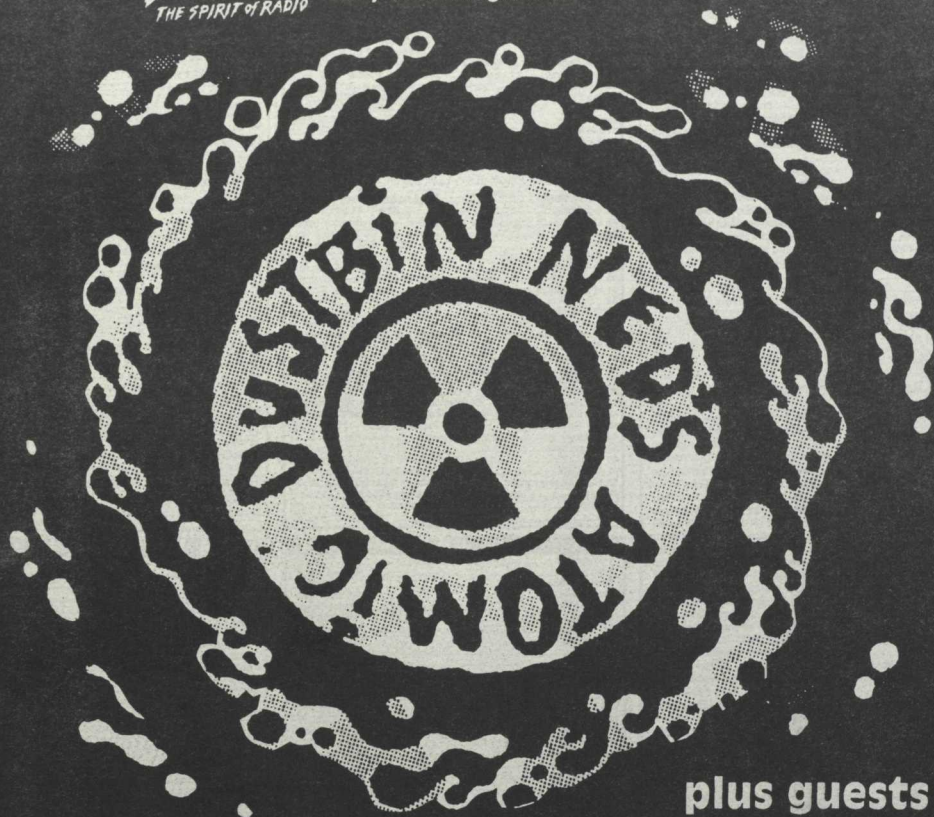
Not of individuals necessarily, but I would keep any eye out for witnesses who have a key role to play in any of the unfolding intelligence investigations in the United States such as the BCCI affair, the October Surprise, and so forth. I would advise anyone who is going to be seriously effective in the successful propagation of a progressive political agenda in the United States to watch out. You asked me earlier what the significance of President Kennedy's assassination was; what I meant, the thing to understand is that if a more liberal political agenda can ever be put into effect into the United States, then the people or person who is doing that faces the threat of deadly forces that use the same interests that it used in President Kennedy.

Dave! Thanks for your time. Goodbye.

Rock on.

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TOP 92 LONG GROOVES OF 91

- 1 Various Artists. Death of Vinyl (Grove/Entertainment)
- 2 NoMeansNo. Live + Cuddly (Alternative Tentacles)
- 3 Nirvana. Nevermind (GMA+DGC)
- 4 The Piles. Trampe Le Monde (PolyGram+4AD)
- 5 Hammerbox. Hammerbox (C/Z)
- 6 Saweeds. Draped (Sub Pop)
- 7 Fastbacks. Very Very Powerful Marz (Poplanka)
- 8 Various Artists. Electro Cops (S&H/Octopus 1 Media)
- 9 Rollins Band. Turned On (Touch&Go/4AD Stick)
- 10 Various Artists. Grind Crusher (Combat+Roc-A-Fella)
- 11 Spasmatics. Common Thread (C. Mix)
- 12 Metallica. Metallica (Warner+Elektra)
- 13 Luxemooton. Divine (Cramped Discs)
- 14 Various Artists. Another World (Antler-Subway)
- 15 Various Artists. Saffron (Juggler)
- 16 Nation of Ulysses. 13-Point Program to Destroy America (Dischord)
- 17 Front Line Assembly. Cosmic Grip (Third Mind)
- 18 Sebadoh. I'll Be There (Homestead)
- 19 De La Soul. De La Soul Is Dead (Tommy Boy)
- 20 Circle C. Circle C (MCA+DGC)
- 21 Buffalo Surfers. Ploughed (Warner+Rough Trade)
- 22 Ma. Mom & Morganator. Clown Heaven & Hell (Hooch)
- 23 Various Artists. Pay II All Back Volume 3 (On-U Sound)
- 24 Violent Femmes. You Got to Bids Sing? (Warner+Sub)
- 25 Mudhoney. Every Good Boy Deserves Fudge (Sub Pop)
- 26 Soundgarden. Badmotorfinger (A&M)
- 27 Ice. O.G. Original Gangster (Warner+Sub)
- 28 Dream Warriors. And Now the Legacy Begins (A&M+Jive)
- 29 Soil Thru. In Battle There Is Love (Future Shock/Silent Storm)
- 30 Young Gods. Young Gods (Wax Trax)
- 31 Various Artists. New Jack City (Warner+Giant)
- 32 Warlike. Fast Food for Thought (Chrysalis)
- 33 Cyberkitt. Tennessee Vision (Wax Trax)
- 34 Squirrel. What Gives? (Poplanka)
- 35 Gas Huffer. Janitors of Tomorrow (eMpy)
- 36 Melvin. Bullhead (Boner)
- 37 Various Artists. Till the Bars Break (Carg+Inestable)
- 38 Hole. Pretty on the Inside (Caroline)
- 39 David France. Visions 1998 (Charm)
- 40 Monie Love. Monie Down to Earth (MCA+Chrysalis)
- 41 Various Artists. Knitting Factory Goes to the North (Knitting Factory)
- 42 Lush. Gola (PolyGram+4AD)
- 43 Pigface. Gub (Carg+Touch&Go/Invisible)
- 44 Farinon. Phantom Cents (A&M+Chameleon)
- 45 Tenenago. Soundwave. In Dub (Warner+Mute)
- 46 My Life with the Thrill Kill. Sexploration (Carg+Wax Trax)
- 47 Meat Beat Manifesto. 99% (Warner+Mute)
- 48 Note Unit. Response Frequency (Antler-Subway)
- 49 Public Enemy. Apocalypse 91 (Sony+Def Jam+Jive)
- 50 Various Artists. Crack of a Belgian Whip (Carg+KNO)
- 51 Nirmod. Grandson of Man (Carg+KNO)
- 52 Screaming Trees. Uncle Anesthesia (Sony+Epk)
- 53 Bob Mould. Black Sheet of Rain (A&M+Virgin)
- 54 Fastbacks. Never Fails, Never Works (Roc+A-Fella)
- 55 Consolidated. Friendly Fantasy (Newtwerk)
- 56 John Bitch & McMeansNo. The Sky Is Falling... (Grove+At. Ten.)
- 57 Various Artists. Slimme Des Volkes (SDV)
- 58 Nitizer Ebb. As Is (MCA+DGC)
- 59 Various Artists. Rewind Part 2 - The Singers (Roc)
- 60 Hill. Call the Ambulance Before I Hurt Myself (Newtwerk)
- 61 Young Fresh Fellows. Beatie Bird Digest (BMG+Frontline)
- 62 3rd Season. Blood, Sweat and No Tears (Tommy Boy)
- 63 Skinny Puppy. Too Dark Park (Newtwerk)
- 64 Helme. Strap II On (Amphetamine Reptile)
- 65 Beat Happening. Dreamy (Sub Pop)
- 66 Various Artists. A Fine End (Antler+Subway+Carg)
- 67 Estruenda Neubauten. Strategies Against Arch. II (Warner+Mute)
- 68 Animal Savers. The Big One City of L.A. Power (Epk)
- 69 Cocacola Twins. Heaven at Las Vegas (PolyGram+4AD)
- 70 William S. Burroughs. Dead City Radio (MCA+Giant)
- 71 808 State. Ex:Bi (Warner+ZTT)
- 72 Fila. Baby (PolyGram+Phonogram)
- 73 The Tape Recorders. Music with Sound (Grove/Entertainment)
- 74 Swervedriver. Rise (A&M)
- 75 Fugazi. Steady Diet of Nothing (Dischord)
- 76 Ed's Redeeming Qualities. More Bad Times (Festiv+Flying High)
- 77 Polon Idea. Feel the Darkness (American Leather)
- 78 Stephen Fearling. Blue Line (Sony+High Resistance)
- 79 Front 242. Tyranny for You (Sony+Epk)
- 80 13th Step. Soup of the Century (A&M+Roc-A-Fella)
- 81 Paris. The Devil Made Me Do It (Tommy Boy)
- 82 Shm Klezmer Orchestra. Of Angels and Horsehair (Northeastern)
- 83 Red Hot Chili Peppers. Bloodsugar Sexmagik (Warner)
- 84 Hill. Orange Pump (Newtwerk)
- 85 Dig! Car. Bitch (Cruz)
- 86 Various Artists. Bobbing for Pavement (Rothhouse)
- 87 Ice Cube. Kill of Will (Priority)
- 88 King Mistle. The Way to Salvation (Warner+Atlantic)
- 89 Jesus Jones. Doubt (Capitol)
- 90 Sayer. Seasons in the Abyss DGC+Def American)
- 91 Dread Zeppelin. 5,000,000 (Capitol)
- 92 21. 8-Way Santa (Sub Pop)

TOP 51 SHORT GROOVES OF 1991

- 1 Various Artists. Boba Volume 1: 4 Victoria Bands '91 (Way Out)
- 2 Wreckorder/Analog. A Mint to a Terrible Thing to Taste Split 7" (Mint)
- 3 Metallica. "Jesus Cold Crazy" CD-5" (Warner+Elektra)
- 4 Underflow/Resolution. Split 7" (Overkill)
- 5 Split 7" (Carg+Way Out)
- 6 "Provision" 12" (Third Mind)
- 7 "Jack Pepp" CD-5" (Sub Pop)
- 8 "Tad of Bones" CD-5" (Sony+Epk)
- 9 Screaming Trees. "Golfic" 7" EP (Public Bath)
- 10 "Sunshine of Your Love" CD-5" (Relativity)
- 11 "Seems, Seems & (Remixes)" 12" (Carg+Way Out)
- 12 "Holidays" 7" EP (Imp)
- 13 "The Most Popular Man in the World" 7" (Scratch)
- 14 "Incapable" 12" EP (Dedicated)
- 15 "Nucleus" 12" (GMA+DGC)
- 16 "Front 242" "Tragedy for You" CD-5" (Sony+Epk)
- 17 "Timeless Melody" CD-5" (PolyGram+Giant)
- 18 "Redhead Working" 7" (Sub Pop)
- 19 "Fishbone" "Sunless Saturday" CD-5" (Sony+Comix)
- 20 "Queen" "We Will Rock You" CD-5" (Warner+Elektra+Hollywood)
- 21 "Y.B.U." "Keep It Up" 12" (Clammed+SSR)
- 22 "Jas" 7" (Sub Pop)
- 23 Various Artists. Estina HallRock 7" Box Set (Estina)
- 24 Gas Huffer. "Bhly" 7" EP (Black Label)
- 25 "The Wagon CD-5" (Warner+Viacom 1 Negro)
- 26 Mudhoney. "Let It Slide CD-5" (Sub Pop)
- 27 Nirvana. "Silver/Divine" 7" (Sub Pop)
- 28 "Zigzag" "Lies" 7" (eMpy)
- 29 "Calfin Break" 7" (Sub Pop)
- 30 Buffalo Surfers. "Hardy Gurdy Man" CD-5" (Warner+Rough Trade)
- 31 "Something Sonic" 12" (Cherie)
- 32 "Living Through the Night" CD-5" (Sony+Epk)
- 33 "Chris Connolly" "Snowway" 12" (Carg+Way Out)
- 34 "Supernova" "Junk" 7" (eMpy)
- 35 "Ken Baumgartner" "Bomber" CD-5" (Metal Blade+Caroline)
- 36 "Panel of Sound" 12" EP (PolyGram+4AD)
- 37 "Hammerbox" "Keep Home" "After All" 7" (Big Flaming Eye)
- 38 "Pegboy" "Three Chord Monks" 12" EP (Touch & Go/4AD Stick)
- 39 "Buddha Tendencies" "Send Me Your Money" CD-5" (Sony+Epk)
- 40 "Treepeople/House of Large Size" Split 7" (Grass Sketch)
- 41 "N.W.A." "100 Miles and Runnin'" 12" (Carg+Way Out)
- 42 "D.C. Beggans" "You're So Pretty But You Make Me Sick" (Roc-A-Fella)
- 43 "The O.C." "Paralyzed Down" 12" (Mercury)
- 44 "Shadowy Men on a Shadowy Planet" Music for Pets 7" (3)
- 45 "Living Colour" "Solace of Your" CD-5" (Sony+Epk)
- 46 "Lies Group" "The Best Deal" 12" (Warner+Viacom 1 Negro)
- 47 "Motahed" "It's Almost... 1918" CD-5" (Sony+Wifeg)
- 48 "Young Black Teenagers" "Nobody Knows Kelli" CD-5" (SOUL)
- 49 "Lung" "Psychopomodelia" 7" (Scratch)
- 50 "Focapeller" "Immediat" 7" (Giant)
- 51 "Hole" "Dicknail" 7" (Sub Pop)

TOP 51 SINGLE MAGNETIC PARTYCLOTHES OF 91

- 1 Windchaser. "Chains"
- 2 Windchaser. "Ripped Away"
- 3 Prefume Tree. "Dreams"
- 4 Indecivables. "Good Intentions"
- 5 Rumblefish. "Stranger Things"
- 6 Error 1. "Shadows"
- 7 Evaporators. "Vampire Blues"
- 8 Bkaphemy. "No Love Songs"
- 9 Nirmod. "Control"
- 10 Funnelcake. "Down the Drain"
- 11 The Picasso Set. "Betrayed by Rita Hayworth"
- 12 12to 12 & The Angels. "Best of the Sun"
- 13 Ten Feet Tall. "Death in the Sun"
- 14 Show Business Giants. "Let's Get Together"
- 15 Dogzilla. "You're Not TV"
- 16 Show Business Giants. "World to Live Crowd"
- 17 Judge. "Have You Died Yet?"
- 18 Swedes. "The Pop Thing"
- 19 Mary. "Loving Life"
- 20 The Way Mansion. "Do What You Do"
- 21 Dead Truth. "How Many Wives"
- 22 Typical of a Patel Fern. "Alpha Nightclub"
- 23 Sufurates. "Maxified"
- 24 100% Juice. "I Haven't Gotten Any"
- 25 Jimmy Roy's 5 Star Hillbillies. "Midnight Ride"
- 26 Swedes. "Do Anything That You Want"
- 27 Funnelcake. "While My Dad Gently Weeps"
- 28 Sad Happy. "Accidental Family"
- 29 Bruce A. & the Secular Axioms. "I Know What I've Done"
- 30 Logic Conspiracy. "Death in Prime Time"
- 31 Prime Time. "Amor Patriae"
- 32 32sec. "As We Walk on Thin Ice"
- 33 Zone Hawley. "Banana Forest"
- 34 Swedes. "In the Mezzanine"
- 35 The Walltons. "My Tribe"
- 36 Jonestown Punch. "Air Condition"
- 37 Hoshi Yuki. "Redem"
- 38 Shinee. "Helouse"
- 39 Wheat Chiefs. "5000 Feet Fine"
- 40 Ma. Mom & Morganator. "54 Volant on the Haunted Highway"
- 41 33ills. "Black Red"
- 42 44 Experience Gospel Choir. "Sweeping Through the City"
- 43 Mary. "Police Hunt"
- 44 Carthling. "Sons of Fortune"
- 45 Gibbed. "Brain Manipulation"
- 46 Mescaline Ritual. "Evis Wade"
- 47 The Word. "She's a Man"
- 48 "Hilltopping Birth" "Love Me"
- 49 51 No Fun. "The Night Shall Make a Dog"

JANUARY 92 SHORT GROOVES OF 1991

- 1 Show Business Giants/Squirrels. Boba Volume 2: Split 7" (Way Out)
- 2 Various Artists. Lost & Found Compilation 7" (Lost/Found)
- 3 Ministry. "Jesus Built My Hotrod" CD-5" (Warner+Sub)
- 4 Hueros Rancheros. Rocket to Nowhere 7" (Estina)
- 5 Truly. Truly CD-5" (Sub Pop)
- 6 The Dotted Line. Work Makes Freedom 7" (Giant)
- 7 Best Kases in the World. Best Kases in the World CD-5" (Sub Pop)
- 8 The Fallouts. Don't Want the Sun 7" (Estina)
- 9 Windchaser. The Mint is a Terrible Thing to Taste Split 7" (Mint)
- 10 Disposable Heroes of Hiphop. "Tale of the Nation" 12" (Ant+Way Out)
- 11 Ronci Vol. It's My Fate 7" (TIO)
- 12 The Melies. Snowy White 7" (Maur-Letter)
- 13 The Gits. Speed & Magic Home 7" (Giant)
- 14 Croyon. 3-Song 7" EP (Horrie)
- 15 Swamy Nipples. Chickensate 7" (TIO)
- 16 Bob Dwyer & the Fly-Rite Trio. Don't Dwell Me 7" (Giant)
- 17 Gifftrable A-Bones. Split 7" (Punk+Crucy/Redhead/Dedicated)
- 18 The Show. The Show 12" EP (Carg+Way Out)
- 19 Grits. "Mother of Pearl" 7" (Smelly)
- 20 Underflow/Resolution. Split 7" (Overkill)
- 21 The Hoods. "You Won't Take Her"/"Mystery Train" 7" (Dionysus)
- 22 Ashray. Trailer 7" (Shoe)
- 23 Mind Shere. 4-Song 7" EP (Jefferson)
- 24 Zigzag. "10" 7" (eMpy)
- 25 Sow Beth. 4-Song 7" EP (New Page)
- 26 Snow Chalk. Double 7" (Jefferson)
- 27 C.U.D. The C.U.D. Band EP CD-5" (A&M+Hammington)
- 28 Lush. Black Spring CD-5" (PolyGram+4AD)
- 29 Jay Say No/Visco Vene's Hate Police. Split 7" (B&B/Blackup)
- 30 "The Supremes" "Conjure up a C" CD-5" (Giant)
- 31 Mudwim. "Canal CD-5" (BMG+First Warning)
- 32 Clockhammer. 3-Song 7" EP (Roc-A-Fella)
- 33 Paper Tulpis. 4-Song 7" EP (Roc-A-Fella)
- 34 Crackerbush. "Born to be Alive" CD-5" (EP MCA)
- 35 Adamaki. "You're So Pretty But You Make Me Sick" (Roc-A-Fella)
- 36 Various Artists. Here's Stanton Park 7" (Dionysus)
- 37 Lung. "Psychopomodelia" 7" (Scratch)
- 38 The Morlocks. "Disintegration" 7" (EP Estina)
- 39 Oswald Hiss-O. "A Love Supreme"/"Cathedral" 7" (Imp)
- 40 "The Trap" "Story of My Life" 7" (Newtwerk Parco)
- 41 "Psycho Killer"/"Heavy Mute" 7" (Jefferson)
- 42 Dione. "Voice of Reason" 7" (Vinyl Communications)
- 43 Jolly Boyfriends. 4-Song 7" EP (C&S)
- 44 Pol Mel. "Smoke"/"Bring on the Chain" 7" (GSI)
- 45 Blue-Green Gods. Implosion 7" (Jive)
- 46 Electric Heretics. 2-3-4" 7" (Dionysus)
- 47 Genibus Crankles. "Command Post" 7" (Giant)
- 48 Leaving Lions. "Rock'n'Roll Murder" 7" (EP GSI)
- 49 Roid. "Words of War" 7" (Hardline)

JANUARY 92 SINGLE MAGNETIC PARTYCLOTHES 50

- 1 Mystery Machine. "Shaky Ground"
- 2 Spasmaker. "The Way She Moves"
- 3 Indecivables. "Have a Nice Day"
- 4 Funnelcake. "Down the Drain"
- 5 All Good Children. "Bordaforn"
- 6 Dose Pump. "My Heart is Beating"
- 7 Mystery Machine. "Broken"
- 8 Dead Beat Back Bone. "Shake"
- 9 Vaghettes. "Those Dam Days"
- 10 The Perfume Tree. "Death is Prime Time"
- 11 Spasmaker. "You're Not Laughing"
- 12 The Word. "The Room"
- 13 Go-Guy. "Parque"
- 14 Le Sonner. "Someone Died on TV Again"
- 15 Jack Feels Fine. "Good Intentions"
- 16 Indecivables. "Fuschigier"
- 17 Panel of Sound. "Vampire Blues"
- 18 Evaporators. "Justa Case"
- 19 A Cartoon Saver. "T-I Hates"
- 20 "A Bone Slurp"
- 21 Zolly Cracker. "Gettin' Happy/Def the Sky"
- 22 Gypsy Arkadark. "Dead Back to Zero"
- 23 Porly Cops. "An Absence of Absence"
- 24 Tippy A Gogo. "So the Story Goes"
- 25 Sludge. "Shove"
- 27 Funnelcake. "While My Dad Gently Weeps"
- 28 A Cartoon Saver. "36 Miles High"
- 29 Crazy Fingers. "Glad to See You Again"
- 30 Hoshi Yuki. "Air Condition"
- 31 "122sec." "Hold Your Own"
- 32 Jack Feels Fine. "Uncle Eugene's Tractor"
- 33 Show Business Giants. "Let's Get Together"
- 34 Zolly Cracker. "Grab"
- 35 A Poss of One. "New Killer War"
- 36 Garden of Earthly Delights. "Screaming"
- 37 "The Things." "Crack of a Heave"
- 38 Sing Along with Tonto. "Hip Hop on Pop"
- 39 Random Killing. "Ritual Killing"
- 40 Sludge. "Shove"
- 41 "The Way." "Get Away"
- 42 Patrick Gilmore. "Shooting Man"
- 43 Jimmy Roy's 5 Star Hillbillies. "Bratny Thing"
- 44 Mother Sun. "Midnight Ride"
- 45 "Got a Gift"
- 46 Vaghettes. "Leftarm"
- 47 Sludge. "Numb Fun"
- 48 "Numb Fun." "Numb Fun"
- 49 The Taste of Giving. "The Double"

JANUARY 92 LONG GROOVES 70

1. NoMeansNo..... 0-2-1 (Alternative Terafakes)
2. Meads On a..... Dim the Lights (Chill the Ham) (Congo)
3. Various Artists..... Another Damned Souls Completion (Carboard Hole) (Gig)
4. M.C. 9001 Jesus..... Welcome to My Dream (Network)
5. The Smugglers of Monteland (Narcosis)
6. Action Swingers..... Action Swingers (Carnal-Primo Scene)
7. Brewed Notion Head..... Smoke 'Em Up Get Them (Congo)
8. My Boody Valentine..... Loveless (Woman+Size)
9. Drop Acid..... Making God Smile (Restless)
10. Consolida of Conformity..... Culpine (Network)
11. Severed Heads..... Culpine (Network)
12. Lawnmower Death..... Ooh Crissy, It's Kicks in America (Relativity/Cosmic)
13. Delerium..... Euphoric (Carnal-Primo Scene)
14. The Bed Front..... New River Head (Reckless)
15. Emily Fayarna..... Some of Emily (Spit)
16. Dwarves..... Thank Heavens for Little Girls (Sub Pop)
17. N.F.U. (The New Frontiers Union)..... Last of the Big Time Swingers (Congo)
18. Sebadon..... (H) Homestead
19. These Hypnotics..... Soul, Gitter & Sin (BMG-Beggars Banquet)
20. Peck..... Live... for the Record (Restless)
21. Buzzcocks..... Operators Manual (IRS)
22. Head of David..... Seed Stone (Mute)
23. Various Artists..... Sound Generator Volume Two (Sonic)
24. Soundgarden..... BodhiMotherfucker (A&M)
25. Various Artists..... I'm Your Vix (Warner)
26. Tumor Circus..... Tumor Circus (Alternative Terafakes)
27. Dead Can Dance..... A Passage of Time (PolyGram-4AD)
28. Various Artists..... The Big One (City of Light)
29. Peepboy..... Strong Recitation (Touch&Go/MSR)
30. Primal Scream..... Screamedelica (Warner+Size)
31. M.E. Bungle..... Bungle (Carnal-Primo Scene)
32. Vandalia..... Fear of a Punk Planet (SRO-Tripix X)
33. Pittbull..... Pittbull (Carnal-Primo Scene)
34. Digital Underground..... Journey to the Center of the Soul (Network)
35. Melvins..... Sons of the Gormy (Soy)
37. Nation of Ulysses..... 13-Point Program to Destroy America (Dischord)
38. The Tea Party..... The Tea Party (Eternity)
40. Sons of Freedom..... Gump (Chrysalis)
41. James Brown..... Soul Suspension (Rhino)
42. Gorilla..... Gorilla (Brown Spirit)
43. Afro Bambaoba & Family..... Decade of Darkness 1990-2000 (Capitol-EMI)
44. Nubance..... Confusion Hall (Lookalike)
45. Still Fried Band..... What is the World? (Network-Electra)
46. Neil Young..... Weld (Warner+Reprise)
47. Marble Orchard..... Savage Sleep (Estrus)
48. Fish Tales/Various Artists..... Fish Tales/Savage Sleep for Swabs (Flying Nun)
49. Poster of Reality..... 3 Lefts Make a Right (Carnal-Primo Scene)
50. Flower Children..... Flower Power (Frontier)
51. Edward Kasehl..... Tanish and the Lea Tree (Carnal-Primo Scene)
52. Chavet Chavet..... May 19, 1979 (Carnal-Primo Scene)
53. Drive Like Jehu..... Drive Like Jehu (Carnal-Primo Scene)
54. Mumblepegs..... Body Surfing to Walkin' (Primo)
55. Escapade..... Escapade (Green Island)
56. Living Sacrifice..... Living Sacrifice (Carnal-Primo Scene)
57. Pentangle..... Think of Tomorrow (Festival-Green Line)
58. Sister Double Happiness..... Sister Double Happiness (Head and Neck Reprise)
59. Screaming Wreck..... Screaming Wreck (Head and Neck Reprise)
60. Home is Alive..... Home is in the Head (PolyGram-4AD)
61. Ranking Ann..... A Slice of English Toast (Rox)
62. Holy Robb..... Fabulous (Dischord)
63. The Overcoat..... Three Chords and a Cloud of Dust (Dischord)
64. Venus Beads..... Black Asphit (Carnal-Primo Scene)
65. Creative Chok..... Dominique (BMG/OMG)
66. Douring Thomas..... The Infidel (Carnal-Primo Scene)
67. A Tribe Called Quest..... The Low End Theory (Ruff/Ruff/Wing)
68. Various Artists..... A Lump of Coal (First Warring)
69. Keith's Redempting Qualities..... More and More (First Warring)
70. Velvet Crush..... In the Presence of Greatness (Ringside Records)

TOP TENS TOP TENS TOP TENS TOP TENS

- Gavin Walker's Ten Best Things**
1. Lester Young's music
 2. Fiction
 3. Lee Morgan's music
 4. Bonus tracks
 5. Elmo Hope's music
 6. Bicycles
 7. Live Jazz
 8. Peeking Thomas
 9. Grant Green's music
 10. Being smoke-free
- Live From Venus Top Ten**
1. Kathleen A Yearwood: Dead Branches Make a Noise demo
 2. The Cranes: Wings of Joy
 3. Throwing Muses: The Real Ramona
 4. Bongwater: The Power of Pussy
 5. Missing Sickness: demo
 6. The Animal Slaves: A Fine End
 7. Silverfish: Fat Azi
 8. Le Soleil: demo
 9. Various Artists: Till the Bars Break
 10. Maryann Cadden: Angel Food For Thought
- Avant-Fig 1991 Top Ten**
1. Simon Fisher Turner: The Garden

TOP TENS TOP TENS TOP TENS TOP TENS

5. Ice Cube: Death Certificate
 6. DJ Quid: Quid is the Name
 7. Bad Nubians: One for All
 8. Ice T: O.G. Original Gangster
 9. Statestastic: Blood, Sweat, and No Tears
 10. Cypress Hill: Cypress Hill
 11. MC Lyte: Act Like You Know
 12. Professor Griff: Kao's 11 Wits? Dome
 13. Yo-Yo: Make Way for the Motherload
 14. BDP: Live Hardcore World Wide
 15. B.W.E. The Bitches
 16. Gangstarr: Step in the Arena
 17. Professor Griff: In the Years of the 9, On the Blackhand Side
 18. Various Artists: Bop N'The Hood
 19. Def Jelastic Food Gangster
 20. De La Soul: De La Soul is Dead
- Redd McLean's Top 10**
1. All About Hermit 7"
 2. Hanesco Gums: Kinky
 3. Angemans 7"
 4. Karen Black "Alaska" 7"
 5. Fish & Roses 7"
 6. Superchut 7"
 7. Sludge: Concrete Slab
 8. Grutch: "American Band" 7"
 9. Prism Sheds: Compilation
 10. Cowboy Tea-show: Compilation 10"
- Top 10 Things That People Insist on Saying on Limp Sink:**
1. "I've Fallen and I can't get up."
 2. "My thighs are shining in the moonlight."
 3. "If you push something hard enough, it will fall over."
 4. "Hail angem."
 5. "Hi, it's me (the purple pickle)."
 6. "What do you jab?"
 7. "Is it possible to do that with vaginal muscles?"
 8. "Do you know where the man with the gas powered weed-whacker is?"
 9. "Am I on the air?"
 10. "To boldly go where no limp sink has gone before."
- Norman's Kitchen Top 10 Tunes and Baby Names**
1. Gumar Elvys
 2. Warf (or any other star trek name)
 3. Secret of the vatican...whiteflower of the blackberry
 4. Samuel/Samantha
 5. Lung-Cacti
 6. Blackhouse - Hidden Beneath the Metal
 7. Dokus
 8. Sincerely Paul - Grieve
 9. Crucified - The Pillars of Humanity
 10. Eric the half-a-bee
- Jiggle Top 10**
10. Me
 9. Myself
 8. I
 7. Everybody but you
 6. Ourselves
 5. Gavin/Mike
 4. Mike/Gavin
 3. Marco
 2. Self Relatio
 1. G. Hound
- Steve Edge Top 10**
1. Man. United 2. Barcelona 1: to win Cup [Uff, Ed]
 2. Lita
 3. Four Men & a Dog's Barking Mad
 4. Capercaille/ Centennial Theatre
 5. Edmonston Folk Festival
 6. Playing in the Morris Band
 7. Winter Routs '91
 8. Rawlins Cross
 9. Growing popularity/hotototry of

TOP TENS TOP TENS TOP TENS TOP TENS

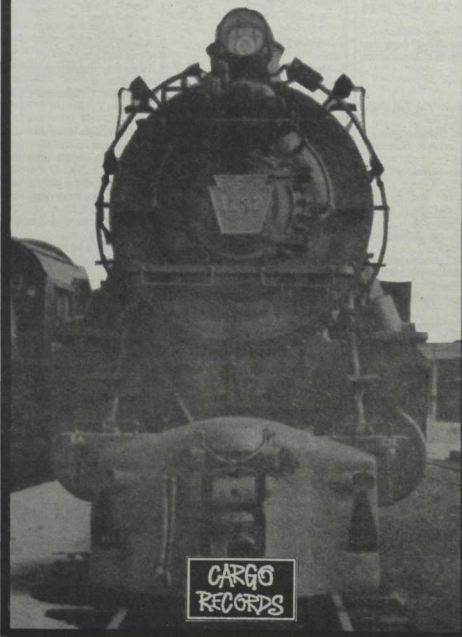
- Rogue Folk Club
 10. Dirty Dozen Brass Band at the Rogue
- Flex Your Head 1991 Top 10**
1. Billingsgate: No Apologies
 2. Citizens Arrest: Colosus
 3. Bungle: By Law LP
 4. Mission Impossible: "Killing Us Softly" 7"
 5. Monsia: Structure
 6. Nation of Ulysses: 13 Point Program to Destroy America
 7. No FX: Ribbed
 8. Pennywise LP
 9. Rorschach: "Needlepack" 7"
 10. Scherzo: Suffering + Joy
- Out For Kicks Top 10**
1. The Red House: The Red House
 2. Shadowy Men on a Shadowy Planet: Savvy Show Stoppers
 3. Various Gums: Kinky
 4. Bodians: Black White & Blood Red
 5. The Trash Can Sinatra: Cake
 6. Roseanne Barr: I Enjoy Being a Girl
 7. Sludge: Concrete Slab
 8. Claim: Not Drowning, Waving
 9. The Posies: Dear 23
 10. Primus: Sailing the Seas of Cheese
- Guns Drw's 1991 Blues List**
1. Robert Johnson: The Complete Recordings
 2. Various: Alligator Records 25th Anniversary
 3. John Lee Hooker: Mr. Lucky
 4. Buddy Guy: Damn Right I've Got the Blues
 5. Otis Rush: Look in the Blues
 6. John Mayall: A Unity Blues Woman: Hot Flash
 8. Various: Harmonica Blues
 9. James Cotton: Mighty Long Time
 10. Lonnie Brooks: Satisfaction Guaranteed
- The Soul Church Top Ten Gospel Releases of All Time as compiled by Dave Langille**
1. Mahalia Jackson: Best of... (Kenwood)
 2. Swan's Silvertones: Love Lifted Me (Specialty)
 3. Sam Cooke and the Soul Sisters: The Gospel Soul of the Soul Sisters (V-I) (Specialty)
 4. Various Female Artists: Gospel Warriors (Spirit Feet)
 5. Al Green: Al Green sings Gospel Train (JustinTime)
 7. The Swanne Choir: Best of... (Mercury)
 8. Various Artists: Negro Church Music (Atlantic)
 9. Mighty Chorus of Joy: Very Best of... (ABC Records)
 10. Various Artists: Say Amen Somebody (DRG)
- Breakfast With The Browns Top Ten Fresh Things of Last Year:**
1. Lifestyle Fascists
 2. Bowl Throbbing Pulse of Harley Mobile Chimes
 3. "Necessary Downum"
 4. Women Who Love Men Who Love Women
 5. Jello Biafra's extendo goatee (great lecture but he looks like a russian anarchist. How's that for trivia?)
 6. Designer mind class rap wannabes from the burbs who pretend they belong to gangs and all ways ride my bus
 7. The large, smelly dog which tried
- to follow me home!**
8. Fire on the radio waiter! You know who and where you are; scales on you!
 9. Fashion art and architecture greekies who cynically dismiss real issues for ego pumping, self rightness, historical failures
 10. Lux Interior: "Good god, Magnum, give this man some pants!" (speaking of real issues...)
- Top Ten Nifty, Non-Greedy Things**
1. MORE COFFEE!!
 2. Rain keeps all those Harley Mobile Chimps off the streets and at home "flat-braining" in front of the TV.
 3. The crowd of fashion guppies which follow me around whenever I go to second hand clothing stores!!!
 4. Fun Things: Film fest, folk fest, hipness concert, best release; (disposable) Heroes of Hipphorphy (actually there were quite a few good releases but having memories like cheese-cloth...)
 5. Daisies and lightboots!!
 6. Garlic, garlic, more garlic please! 7. CHQM hasn't discovered Mr.Biafra and his goatee yet.
 8. In keeping with the re-runs of The Prisoners, the Browns decide they are not numbers but free men and escape, after nine torturous years, from the guilded towers of the University. But are they really free? And is No.1 actually an entity or is it their own gremlinness... Stay Tuned!!!
 9. "Breakfast with the Browns!", the extraordinary media success story, continues its phenomenal domination... The air waves...
 10. Did we mention MORE COFFEE!!!
- Power World's Top 10 Ron**
1. Overkill: Horroscop
 2. Metal Church: Human Factor
 3. Galactic Cowboys
 4. James Cotton: Mighty Long Time
 5. Whitehead American: 3-D
 6. Cyclone Temple: I hate therefore I am
 7. Skyklad: Wayward Son's of Motherfuck
 8. Fat's Waiming: Parallels
 9. Savage: Streets (a rock opera)
 10. Badlands: Voodoo Highway
- Gerald**
1. Galactic Cowboys: ST
 2. Metal Church: Human Factor
 3. Slayer: Decade of Aggression
 4. Overkill: Horroscop
 5. Mordred: In this life
 6. Heaven: Vezime of Deception
 7. Dark Angel: The Road Not Had
 8. Cyclone Temple: I Hate Therefore I Am
 9. Savage: Streets (a rock opera)
 10. Skyklad: Wayward Son of Motherfucker
- Mekanikal Objekt Note Top 10 Industrial Albums/Sounds**
1. MC 9001 Jesus: Welcome to My Dream
 2. Coil: Love's Secret Domain
 3. Delerium: Sane Tower
 4. Consolidated: "Typical Male" (thinks with his dick) from Friendly Fascism
 5. Einsturzende Neubauten: Strategies Against Architecture II
 6. Solar Energy: Dirty Vs Inverse
 7. Mike Victory: Loud Keyboard Meister
 8. Pigface: "Suck", "Weightless" and "TFWU" from Welcome to Mexico Ashole
 9. Chris Connelly: "Stowaway" 12"
- 10. The clanging and banging of the railroad near my apartment**
- 1991 Year End Playlist Cocktails with Daryl & Susi**
1. Massive Attack: Blue Lines
 2. Galliano: In Pursuit of the 13th Annual Holligan
 3. The Orb: Adventures Beyond the Ultraviolet
 4. PM Dawn: Of the Heart, Of the Soul and Of the Cross
 5. Gary Clail-Chi Sound System: Hypnotic Holligan
 6. Primal Scream: Screamedelica
 7. The KLF: The White Room
 8. The Shamen: Every My Mountain - Progeny
 9. Hypnotic: Hypnotone
 10. Various: Pay it All Back Volume III
- 11. Black Radical MK II: The Undiluted**
- 12. Orbital: Orbital**
- 13. Various: Disciples: Road to Freedom**
- 14. Definition of Sound: Love and Life: A Journey with the Chameleon**
- 15. Jesus Loves You: Generations of Love**
- 16. Various: Pioneers of the Hypnotic Groove**
- 17. Mobo: Go!**
- 18. Brand New Heavies: Never Stop**
- 19. GTO: Listen to the Rhythm Flow**
- 20. Incognito: Always There**
- The Grand Royal Bootsy Funkenstein Tha Second's Top 10 Idols**
1. Srinivas Ramnajan (mathematician)
 2. Bunkadick, circa 1971
 3. Brand New Heavies
 4. Floyd E. Toole
 5. James Brown
 6. David Suzuki
 7. Albert Einstein
 8. Brian Mayfield
 9. Erwin Schrodinger (quantum mechanics pioneer)
 10. Professor X Lumbumba Carson the Overseer (X-Clan)
- Adam Noid Sloan's Top 10 Dicks**
1. Martial Arts People
 2. Vacuuming copper grounding plate (Brian Chans)
 3. Stretching Balloon sounds
 4. Function generator frequency sweeps
 5. Display Propaganda (absolute Value of Noise)
 6. Metal objects banging
 7. JFK Assassination weekend prelude noise
 8. What? noiz kam
 9. Fire alarm and bouncing turntable noise
 10. Broadcast noiz
- Top 10 List From Paul Steenhuisen Are You Serious Music**
1. The Skynkay: Symphony of Psalmic London Sinfonietta
 2. Luciano Berio: Voci, etc.; London Sinfonietta
 3. Michael Finnissy: String Trio, Op. 10
 4. Michael Finnissy: English Piano
 5. Peter Tinn: Michael Finnissy, Piano
 6. Morton Feldman: Rothko Chapel
 7. UBC orch and orchestra
 10. Franco Donatoni: Ave, etc. various performers

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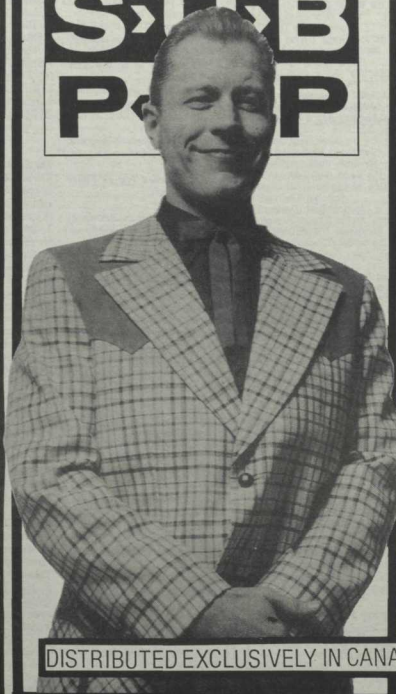
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**CARGO
RECORDS**



NOVEMBER 18

This had to be the most mellow crowd yet at a Shindig; you'd have thought they slipped some downers into the drinks at the bar. Even Jokes For Beer didn't seem to get this bunch into the spirit of things—they all just sat there at looked like milking puppies. But then again, there was the music...

The Mudflakes: I'll try to resist the temptation to simply pigeonhole this group...ah, what the hell: Politically-correct roots-rock. Judgmental labels aside, the Mudflakes showed some promise and originality with their use of an accordion and the interplay between the two vocalists. Strong songwriting would be the key ingredient that I found to be lacking from The Mudflakes' performance—my attention was never really captured by any of their material. Not unlikeable, just...I dunno. The curse of mediocrity. Hope they can snap out of it. The Mudflakes placed second.

Perfume Tree: A live performance of

what seems to me to be a studio-oriented band. Perfume Tree seemed to be attempting to create a mood, which for several reasons didn't work at the Railway. The music is certainly in the vein of 4AD/Dead Can Dance/soviet french stuff, with a leaning towards a more househip-hop undercurrent in the choice of taped rhythm tracks. It all seemed a little unfocused, with the music lacking in consistency and execution, (the three live performers were playing along with the tapes, and sometimes went out of sync) and the slide show that was projected over the group didn't really add much to the whole presentation. So why did they win the night? A combination of good ideas, and the exceptional abilities of the organic singer/guitarist manager to vault Perfume Tree over the top and on to the semi's.

Poetic Justice: Oh boy...what should I say? After a couple of songs I wandered around the Railway looking at my watch. In a word: "~~~~~"

NOVEMBER 25

This night was a nice change from the ordinary—I enjoyed the performances of all three bands. I hope the evening's second and third place acts aren't too disappointed at not placing first; the judges' decision was a very close one.

Snowflakes: What would you expect from a combo which featured members and ex-members of such diverse local acts as the Hard Rock Miners, Glee, and Superconductor? Updated early-sixties garage-pop heaven? No? Think again—the Snowflakes nearly came from behind (they were a last-minute entry when the band originally in their spot withdrew) to win the night, but had to settle for second place behind the evening's surprise winners. What really impressed me was their skilled and mature playing, as well as interesting arrangements and songwriting to boot. I'll admit the singing was a little strained at times (this was their major shortcoming for a lot of other people talked to), but I found it forgivable in light of the Snowflakes' other strengths. Absolutely killer lead guitar playing; if you like the Shadow Men you ought to check this band out.

Touch'n'Go's—the favourites going into the night, I found their performance kinda disappointing. This was the first time I had seen the TNG, and from all the good things I had heard about this band, I was expecting to be impressed. To their credit, the Touch'n'Go's put on a competent and enjoyable set of power pop. However, in the end they were outshone by the rougher, but more adventurous and/or heartfelt performances by the night's other bands. The mighty Touch'n'Go's placed third.

Sawhorse: Not the kind of band you'd expect in Shindig, and perhaps that worked to their advantage. Good, honest all-Canadian country-rock (not unlike Blue Rodeo), with good vocals and competent musicianship all around. Sometimes Shindig bands are not the usual fare that one encounters at the Railway (i.e. Facepuller), but Sawhorse fit right in. I can just see their name spelled in lettraset on the Railway calendar, marked in for a three-sign stand. Sawhorse took the honours for tonight, and proceeded to the Semi-Finals.

THIRD ROUND SEMI-FINALS DECEMBER 8

As per usual, we all gathered together again for the semi's, and witnessed a rather unjudgable contest between a hardcore noise-art band, an ambient dance-soundscape group, and a roots-rock outfit. All three put in good performances: the much-improved JF pounded out a bizarre acid-soaked improv while some frat guy in a baseball cap howled into the mike. [Ed.—The word is that he is some CBC Radio Star.] The double strobe lights were a bit of a cheap gag, but they sure made watching the model train on the ceiling a more intense experience than usual. The

Perfume Tree also performed a more focused and effective set; this time the music and visuals worked together to create a very atmospheric and surreal mood. A tad too "arty" for some, the Perfume Tree's distinctiveness springs from their attempts to do something different in the live arena than the ol' basic guitar/bass/drums thing. Sawhorse also delivered an admirable rendition of their brand of rootsy songwriting, but were a tad too safe and predictable to turn the judges' attention away from the other bands. The Perfume Tree advanced to the finals, JF placed second, and Sawhorse drew in third.

Mystery Machine : Shindig winners



SHINDIG GRAND FINALS—CRUEL ELEPHANT—FRIDAY DECEMBER 13

I've already reviewed all the finalists before, so let it suffice to say that they all played again to a large and appreciative crowd at a very packed, very hot, and very smoke-filled Cruel Elephant. My congratulations to all the finalists: Perfume Tree placed third to claim 24 hours of 8-track studio time at Deadbeat and Renaissance studios, Custer Than Spunky took second place along with 12 hours of 24-track studio time at Vancouver Studios and 20 hours of 16-track time at Bullfrog Studios, and

Mystery Machine took first place as well as the Grand Prize of 24 hours of 24-track time at Mushroom Studios, 20 hours of 24-track time at Field Studios, and an opening spot on a bill produced by Perryscope. Yup.

And so...this is the last installment of Shindig for this year. My thanks to all the bands who performed, and my condolences to all whose careers were irrevocably damaged by my occasionally more-than-frank comments. Now I'll have to find another excuse to show up late for work on Tuesday mornings. Bye y'all!

MONDAY DECEMBER 2

A very full Railway Club and a very odd man who kept telling me that I was a part of "The CO2 generation" kept this one interesting, which is good, 'coz the music...well...uh...

A Posse Of One—I thought this bunch were pretty funny, but not a lot of the other people I talked to agreed with me (except, of course, all the band's friends who suddenly erupted into a mass frenzy of excitement at the end of the set). A white-boy rap parody with live musicians and a whole lotta silly string. General stupidity and semi-nakedness, feedback, noise, chaos, etc., etc.,...what else can I say? I smiled. I seem to remember

that more bands like this used to enter Shindig a few years ago. A Posse of One placed third.

Jef: That house band from the Cruel Elephant invaded the sacred mel-low-haven of the Railway and what did we get? A lot of monotonous droning, trumpet babbling, a local radio celebrity dressed as a cowboy/bandit screaming into the microphone and the best fuckin' two-beer joke of this year's Shindig: "Jef!" Needless to say, Jef won the night.

Crush (formerly Slab Happy): see "Poetic Justice."

photos by Len Whistler



JANUARY 25



Yep, your five all-industrial radio show collides with the printed word. (Okay, so it's the ONLY all-electronic show on CTR.) I'll be wildly trying to keep you up to date on interesting releases, especially local happenin's. So, if you're a local keyboardmeister that needs the word about your work in the noize/industrial/ambient realm, write me at CTR.

My current "hot hit" has to be the new MC 900ft. Jesus CD, *Welcome to My Dream*. This is late night music with surreal, unexpected twists, especially in the lyric department. *Welcome to My Dream* is a radical departure from Mark Griffin's first release, *Hot Wax the L.I. Off*—the new release is much funkier with jazz and real instruments thrown in for good measure. The songs still deal with topics such as schizophrenia ("Voices in One's Head"), e-curing them throughout his work, and pyromania ("While the City Sleeps"). The 12" cut of the album is "The Killer Inside Me," a danceable paean to the madness that lurks in everybody: highly recommended, especially at 2 a.m. Also on Network is *Single Gun Theory* ("Like Stars in My Hands," a dreamy mix of technology and Indian inspired mood).

Continued a second 12" off the incredible *Low's Secret Domain* (Wax Trax)—the hypnotic "Window Pane" being the first. *The Snow* is a six song EP that features six remixes of the track tracks, two called "Answers Come in Dreams 1 and 2" are remixes by Meat Beat Manifesto's Jack Danger. "Drift-mix" is a short bit backwards masking (and is quite hypnotic and other worldly). Overall the songs are sufficiently interesting, even though they are basically the same. Why isn't this played in clubs instead of the usual vapor wave pub?

Hernetically Sealed (De Dream/Slam Jam) by Fullerton (Dance), is a weird album and features one of the goriest covers ever—I won't tell you about it, you have to see it for yourself. Brandy Daniel and Robert L. Woods work with short snippets of TV cuts, but tend toward the lighter end of things—too much so, for my taste—sounding a lot like Nitzer Ebb on some tracks. The lyrics are concerned mostly with adolescent male sex dreams (as if the world needs more of that). I don't know if this is their first release or not, maybe they'll find their own footing as time goes by. Vaguely enjoyable, especially if you're an eighteen year old boy.

26 **RECONFER**

Since I'm not, it's terrible.

"What the hey-bell happened to *The Warzone*? As a friend, who looks like one of the Chicago boys, would say, *The Warzone* have always tread the line between house and industrial but the house side has pushed them firmly on the house side for their latest release, *Big Electric Metal Bass Face* (WEA). It's likable enough, and besides we'll listen to gloomy industrial all the time, can we? The *Warzone* have a great sense of melody and mix funk and house while giving it a harder edge. The production is excellent and features cool samples from Meat Beat Manifesto and Pigface."

What a great sequel! Pigface's latest *Welcome to Mexico*. *Asthore* (Invisible) is a very strange live album that really shows the looseness of this all-star band. Probably my favorite tracks are "Rock," featuring Vancouver's "While the City Sleeps," and "The 12" cut, a version of "ITWO" that captures the spirit of the Poppy original, albeit, with guitars. "Breakfast Conspiracy" is a bizarre chronicle of Chris Connolly's adventures with restaurant breakfasting. Well, what would you expect from a band featuring members of Ministry, Revco, Skinny Puppy and Killing Joke, to name only a few.

Talking about Ministry, the new single is "Jesus Built My Hotrod" (Warner/Sire) and features Butchle Suffer vocalist, Gibby Hayes. It's supposed to be the thrash end of things but it does grow on you because of its sheer intensity. There's also a Vancouver connection, ex-Front Line Assembly member, Michael Balch, is given writing credits on the song.

Speaking of FLA, the keyboard pros who make up the band, Bill Leeb and Rhyx Fulmer, have been extremely busy, which is completely normal for them. First up is the new 4 song Deletem EP, *Deletem*, which seems to be a conglomerate of the styles of FLA and its offshoots. The title track sounds like a new 12" whereas the fifteen minute opus "Grave Machine" is more classic Deletem with a bit of Will (more on them later) thrown in for good measure. This cut and "Sorrow" remind me of Deletem's last release, *Stone Tower*, an astonishingly beautiful album of evocative natural landscapes. *Deletem* is now more as a cohesive but it is still recommended.

Will is composed of Rhyx Fulmer, Chris Peterson (who goes on tour with

FLA as percussionist), John McLean and Jeff Shadash (who plays guitar on FLA's "Provocation") and their debut release is *Pearl of Great Price* (Third Mind). The material was recorded between '87 and '90 and can be described, according to England's music tab, *Melody Maker*, as electro-goth. It is certainly heavy on the ritual and spirituality of religion. At times, it can sound like the soundtrack for "The Ten Commandments," but *Pearl of Great Price* has a powerful, dark quality to it as well. "Turncoat of Soul," with its bell sounds, choir and droning is plaintively haunting, whereas "Crowning Glory" has more lightness to it. Hopefully, there'll be another Will release, without taking three years to come out.

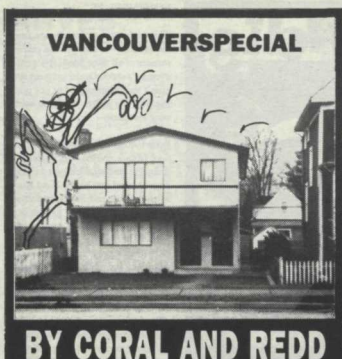
Other funsters from Skinny Puppy, besides Ogn, have also been churning out stuff. Gavin and Dwayne have released *Deadweight Thru the Heart*. *The Infidel* (Wax Trax) can be likened to FLA's *Deletem* but Doubling Thomas do not believe "less is more"; this is similar to Poppy's dense wall of sound. "Hiding" is relatively simple with its South African samples along with "Signal Tone." Actually, the last half of the CD (which has three bonus tracks) is quieter and more subtle than the first half. Doubling Thomas will hopefully not be a one album shot as it would be interesting to see Gavin and Dwayne do more musical explorations.

Just had a listen to the new Bill CD, *Journey to the Centre of the Hill* (Network) and it sounds like more of the wacky sounds we've come to expect. Hill is, for the uninitiated, Gavin and Dwayne plus Al Nelson and a cast of characters including Don Deletem. It has lots of weird stuff from electronic country music—is this definitely for the musically unadventurous.

Emily Farnham has a retrospective CD out called *Some of Emily* (Spinn). Emily should be getting more attention than she is—her music is minimalist but has a distinctive sound that is very ear-catching. She apparently went to Berlin to learn about keyboards and this contributes a lot to her sound. I caught her at the Cnel Elephant in November when she put on a short performance at that show that was very intriguing. Also performing that night was Drill KK!, a Ministry style band with a vocalist, bassist, guitarist and a drum machine which went over well. They obviously work very hard on their music but the songs could've been shorter and they need more of a stage presence. But they will come in time. They also recorded at Mushroom Studios with Dwayne and Al Nelson, so there seems to be a lot of interest in Drill KK—keep your ears open!

That's all for now, kiddies, except for thanks to Mark "Big Filthy" Plon for designing my t-shirt header. In the next column look for a discussion of Sound Generator II, a local compilation put out by Spiral Records, and more from FLA. Bye!

(Ed—Mekaniikal Objekt Noize is a bi-monthly column written by June Scudeler which alternates with *Felicy Dunbar's* seven inch review column.)



What was on the cutting floor from last month! Scripts of paper tell us that Ten Feet Tall are not entirely pleased that we told the world they broke up (apparently we only got Kyle's point of view). However, the band is not void. TPT say that Kyle quit because they were going to kill him out. TPT's new stuff is similar to "Bad Religion—Neurosis." We look forward to seeing them in the New Year.

Sadly, the December 7 Guest Quest/ Arcadian Hall gig was cancelled because of a rivaling SNFU gig which was not all ages a good 20 dollars more. Note that fifty or so undergrads were standing outside in the cold on Granville Street that night.

There have been some all ages gigs in the city however. Zen Rednecks, who do jazz fusion rock and noise stuff, with ex-Pixie Queen, M.S.R. member served up fine-tuned, hard-core monster and ex-members of Pale Dicks jammed rather painfully to crowds from 30 to well over one hundred. Well worth the two dollar cover charge. I guess you just have to know what you got, December 23 is Brand New Unit. Procration and perhaps more at Arcadian Hall, according to Ron from C.A. Game.

Speaking of security, did you see the hole in the girls washroom at the last GGQ? Ladies, ladies, ladies, you were beating each other senseless. Do you think you can come up with 500 dollars for damage deposit that's now needed to rent the Arcadian Hall? The lineup for the November 23rd show was Sparkfuckin' Marker, Cats' Game and headlining, the Edmonton invasion types, The Smalls. Sparkmarker were at their usual level of alightness AND they had their shoes off, so they were pretty relaxed about the whole thing. They turned out to be somewhat dry compared to Cats' Game who completely ruled with their white chemical warfare outfits and meaty hardcore music. The Smalls were the main financial bill behind the show so has to thank them for that. The lead singer had a strong Zimmerman/sad garden resemblance. The Smalls used marijuana and tambourines to add to their style. Most folks left before their set ended, including us.

Smugglers at Marineland

Holy Moly! The Smugglers rock! As they say in the beginning there was nothing but rocks. Then somebody invented the wheel and things really started to roll in the song "Is that, Rock?" It seems they have two types of sounds: #1 an upbeat, jangly 50's sound, in songs like "Pebble Beach" and "Took my Baby Home"; and #2, a more laid back bass sound, in songs like "Jailbird" and "Hey Stephanie!" In among these rockin' tunes is *Nardwaz's* wonderfully irritating (that was an acronym) voice doing interviews with Kim Powley, the Bucket, and being a water spritz. Some of the tunes are just too energetic and foot-stompin' for me, i.e. "Galagatin Don't Dance" and "Vancouver B.C." (both of the #1 sound). However, all the songs make me smile. My favourite songs are "Jailbird" (#2 sound) and "Yardbird" (#1 sound).

Cartoon Swear—"36 Miles High" *Pent Up* immediately comes to mind after listening to this single. These guys have been doing the club circuit on and off and are on the Pixies bill. The lyrics grasp and flounder in perfect sink with the music. No hippy shit here, just jazzy rock from your local mental institution. The B-side is called "Justin Case," was it not a cartoon character that taught us kids how to be street wise in the mid-70's? Look for their upcoming CD, "36 Miles High" is available at Black Swan and Butterfly.

Shine—"Butterfly Demo" Endlessly whirling around and around in misty gloom air late at night. They're gooo—original sound—interesting lyrics. I usually don't like sampling, but they use it quite effectively here, including police sirens etc. Included in *Shine* are ex-members of The Gathering. Watch for their six song demo coming out in late January. These guys sound like they're going to make it.

Excited First Daughter—"Hammer Song"

We tried something new, we listened to this song together. Our conclusion? Jethro Tullish and flat as

hell while borrowing from college radio standards of the past.

Sludge—"Concrete Slab" Hell it doesn't look like a demo. (It looks more like a birthday present.) Essentially, *Neurosis/Melvins* inspired riffing for 5 songs with two singers, who have complementing, and yet quite varied, vocal ranges. This band kicks all other local talent off the map in the studio. (I was gonna say they were the best Vancouver band but I don't actually want to sleep with any of the members so I'll save that title for someone else.)

Tame—"Wasteland" Dead show...new wave...applied band and demo. Unfortunately, Tame didn't do a goddamn thing for me. They sound like Danzig, with an edge of Misfits (not Misfits' first band, but Gm's arch-enemy) guitar, then, over top, you place your conchy cords and go dancing. Out of the six songs I heard, I enjoyed "David's Theme," "Tame's tour de force in the tribal chanting vein—definitely more brutal than the rest of the tracks.

Zolty Cracker—"Zolty Cracker" We saw this one down at Track Records. It sounded like Violent Femmes, Navaho Indian, Dion Femenes... you get the picture. I'm sure these guys will be leaders of line-ups with Ngoma and Second Nature soon.

Indesivables Does the lead singer really mean it when he sings "Have a Nice Day '71 He certainly doesn't sound like it. Good intentions? RIPS (#2 on the CTR charts). It keeps up the confident, funky rhythm and hard instrumental sound. The slow songs all sound the same and therefore are not as interesting, or appealing, as the Indesivables' upbeat sound.

It and The Thing—"Cyberdelia" We found this to be senseless stuff about technology and commercialism: a calmer version of MC 900 ft. Jesus with lots of goofy syntax, funk, but decidedly deeper and darker than the Men Without Hats which I was at first inclined to compare them to. You can reach the band at Box 221 Station A 757 W. Hastings V6C 2M3.

THE NEWS FROM THE DUNGEON OF SCRATCH is next. You'll be glad to know that our local bands are doing well. *Superconductor* got signed to the Boner Label and are working on a 5 track CD. *Itch* is delivering...they got signed to Network and will have their album out by springtime. Keith of Scratch Records has various projects in the works such as singles from *Twordecap* and *Sun City Girls*, perhaps January. So get stoked and to Vancouver Special (write to the *Disorder* address included in the *Meshhead* on page 3). Good-bye. Now fuck off!

BY ADAM & TARA SLOAN

Dee Jelf has come out with a new and improved release. This cassette is entitled *Soul Food* (Delicious Vinyl). It contains thirteen tracks and includes the lyrics on the inlay card. One song that's pretty funky is the second track, "Get up 4 The Get Down." A bit later on comes his first 12" release, "Here We Go Again," that is much more mellow and on the jazz tip. Tone Loc appears on the track, "Call A Late That"—this is like a party disco hit. It's got a groovin' bass-line, tambourine, echoing cello and all that Fast, cuttin' lyrics.

switched samples and beats, a continuous flowin' rhymes dead on beats are combined to make up this whole thirteen track tape. **The Brand New Heavies** helped to produce the last song on "this side." They play their music as Def Jec recites over their smooth rhythms. Now let's flip to "the other side," where the hype continues. Def Jec keeps his lyrics movin' as though he doesn't need to break at all for a bit of air! There's no stoppin' in him. Reggae is incorporated into the chorus in "Shadows of Def." Other topics mentioned are pickin' up honeypies and gettin' the skins, as Def Jec tries to teach the truth to the youth in a tune called

"Don't Sleep (Open Your Eyes)" Theme for the 90's." Def Jef says, "evaluate the purpose of your existence/ you got the power to make a difference/ persistence overcomes resistance..." and then he goes on to say, "so open your eyes wider take another glance/ you might not get another chance." Politics and reality dominate "the other side." Peace, positivity and truth reign supreme.

The *Loco/ster* is back with his 1991 Delicious Vinyl release, *Cool Hand Loc*. There are eleven songs. And remember that 'ol raspy voice that Loc used to possess? Well, it's back! There's saxophones blowing, horns tooting, soul singers cooing and drums drumming...funky little dance tracks. "I Adore You" is a good example of a more commercial track, but the rest are a series of Loc in celebration of some female. But somehow you can get down to the music him in the background. The next time is also a love ballad with singers doing that R & B stuff. I think Loc has gone even more mellow! So there's about four or five love ballads, or relationship songs, a few "back-in-the-days" tracks and a "Cheeba Cheeba" sequel called, "Mean Green," on which Def J appears. "The Attraction" is a song about a girl who's into a guy who's still about a (a bit like the old Tone Loc, "Funky Cool Medina" style rhyming).

A little more interesting is the latest by **Digital Underground**. It's named *Sons of the P* and actually has George Clinton appear. Other guest rappers that are present on the release are 2PAC, Raw Fusion (Money-B and DJ Fuze), and Big Stretch (of Live Squad). Playing in clubs

right now. "Kiss You Back," which sounds somewhat like De La Soul, is a laid back sorta sorta. In the track, "Heartbeat Props," the funky get-down claps are thrunk' back in the beat. Malcolm X, Chuck D, KRS-ONE, and other important political leaders and teachers, are mentioned. "No Note Jobs," is a tune rapped by Humpty Hump and, of course, it is very intelligently written. It discusses how white women want bigger hips and thicker lips while black women want slimmer figures, thinner lips and wear contact lenses to be more white (and therefore more accepted). It's a vicious cycle that nevertheless can't be broken. On the side two, "Good Thing We're Rappers," suggests that rap is a positive transaction. Rather than being out on the streets, running 'wild,' pumping or ho'n', 'gettin' caught up in trouble to make the dough by sellin' drugs or what not, these brothers are rappers!

Face the Nation is **Kid'n Play's** 1991 Select Record release. Already in the dance halls, "Ain't Gonna Hurt Nobody," is pumpkin'. They talk about their great commitments to their two women and, if I'm right, they reveal that their preference in women is white. Anyway, I've never been a fan of Kid'n Play so I don't know how to evaluate this release. I think it's better than the last one, on the dance tips, both interchanging as they rhyme. The best song is probably "Face the Nation," dealing with the many negative aspects in society. It's alright.

Yo, and now for a review of Professor Griff's second solo release, *Kao's 11 Wiz*7* Dome* (I think

you're supposed to say "Kao" to Wizzle'". This release, slamm'ing out dope beats on the Luke (Ski-walker) record label, kicks that info like the first one, *Powers in the Game*, which I'm still trying to get straight. (Why is he down on the cops? Is he a cop? Is he a pimp?) Anyway, Kao's starts off with an assassination attempt on Griff, which then cuts into the title track, with mo' ghetto bass than you've eva heard, and a clavinet sample too. "Mental Genocide" sets the tone for the disk, with Griff rap'p'n black on the for real niggs up. Then comes "Joey Hate Rap Calls the Cops," a super dope track with a sample of the 1970s Hate Rap recording on Griff's Posse. Griff then kills some more (ain't no stoppin' him) black facts about the oppression of the black race on "Fugitive" and "Jail Sale," like "for every cop filled in the so-called line of duty, fifteen blacks are killed by cops just join' their duty," and "I was born a suspect because of the color of my skin."

Another excellent track is "Verbal Intercourse," for da beats and the rhymes Griff and the Soul Society, his new Posse, drop, on the 5 Percent Nation of Islam tip. The Soul Society are Professor Griff, Tone Control, and Kavon Shah, who handle the production. It seems Griff is still down with the Last Asiatic Disciples, who he did his first record with, but he just didn't use them this time. "The Late Great Black Man" is quite self-explanatory, and if you've heard the Last poets, you'll notice quite a similarity in rapping styles.

The *Coco Negro* is another one of the better tracks on *Kao's*, with Miami bass beats and Griffin going off on his "true black man's smell" rant. "Grandma Vanilla Don't Lie," "Loud Rap Music" is a little sick on top of the same scratchin' that "Joey Hate Rap" was done on top of. It's pretty funny, and the scratches, which makes up a lot of the beat (no drums or samples at all), is just a little bit off. The Blackwell and Queen I-A-ise, of the Blackwell X-Clan, kick some rhymes on "Bro Kermitt Spitting Arizona's In the Corporate W Zone," a track in which a lot of rappers butt heads. "Black Hater" is a little off, and then you get a track that's a little off and then give a "muff" request to shout out to the rappers they like. Griffin ends *Kao's* with "Black Trash Part II," a three-and-a-half minute list of people you should know, and "Pawnt. Overall, there is a lot of the knowledge, wisdom and power on *Kao's*, and it'll take me quite a few listens to get it all, but that's fine cause the beats are done in the meantime. Positive education always cor-

Originally from Toronto, but presently attending Simon Fraser, comes **MC Map's** two song release. The first song is called "Pilot of the Mic," with Sisi Theo singing a few notes. Unfortunately, MC Map's voice is very quiet, and easily gets lost in the mix. "Just Ask," is the other tune. It's a love ballad that also suffers the same problem: Map's soft voice trails off so that it's hard to hear the end of the words. Although, this could be due to technical difficulties. See y'all!

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**Joe Keithley's Instinct
Town Pump
Friday November 22**

Whoohey!!! The return of ex-D.O.A. frontman, Joe Keithley aka Joey Shithead-Frontman of D.O.A., really got the best of my curiosity. Having enjoyed thirteen years or so of unpredictable, get-your-pa-pa's-out-kind-of D.O.A. shows, I was also uncertain of what to expect.

I saw the poster for this show which had Joe in the foreground and these unidentified clumps of hair behind him. That got me thinking "oh no, but metal!" But the name "Joe Keithley's Instinct" reassured me that it could be hardcore. The off of the wall blasting Shithead once delivered. After taking for granted the reinstated smoking privilege graciously allowed by the Town Pump and filling up on one of the most potent grain alcohols, I was ready for Joe Keithley's Instinct.

At first, Keithley looked allegedly nervous, probably knowing that the undersized crowd of about twenty was as curious as I was to see and hear this natural Instinct of sincere anger, usually expected from D.O.A. The music that followed raised a few eyebrows and shrugged a few shoulders. Mind you the music was good. The songs were tight, fresh, and eager to please and obviously well rehearsed. It just didn't kick too many people in the face. The couple of D.O.A. songs that he did do, "Wake Up Screaming" and "Burn it Down," had a different feel to them with over-perfect guitar solos from the hairy guitar player. One of Keithley's new ones was a song about the D.O.A. day-called "Mountains That We Climb." It sounded sincere and sometimes touching (no, I didn't cry). Being a dedicated true to heart follower of D.O.A. for almost half of my life, I felt slightly betrayed that he didn't do more D.O.A. anthems like "Rich Bitch," "Fucked Up Baby," "Nazi training Camp," or "World War III." It is all that brilliant aggression lost to the world or is he saving it for D.O.A.'s last final last show? But all D.O.A. fans aside, Joe Keithley's Instinct proved, to me at least, that Joe Keithley still demands attention

and time will tell if he gets what he deserves.

Troy Bowley

**The Buzzcocks
Commodore Ballroom
Tuesday November 26**

In the weeks preceding their gig at the Commodore, the most popular reply I heard when I asked friends if they were going to see The Buzzcocks was, "I would have if this was ten years ago." I'd been burned into going to reunion gigs because I didn't treat that reply as trivial. However... from the moment The Buzzcocks stepped on stage, opening their set with "I Don't Know What To Do With Myself," both band and audience were hepped in what was one of the better shows this town has seen. A real bam-bumner. While the band thrashed and roared loudly and loudly for a little over an hour and a quarter, a large percentage of the near-still crowd involved themselves in good old healthy slamming, beer toasting, and the occasional stage-diver. Not only were we having fun, but Buzzcocks Steve Gray, Steve Diggle, Pete Shelley, and ex-Smith Mike Joyce were too. Smiles all-round. A rare sight indeed in this age of bored moody egotists. The set consisted of twenty-two songs. Mostly familiar tunes, some classics, and there were also seven new songs. Songs soon to become well mixed additions to The Buzzcocks songbook. As the set progressed, I became acutely aware of how strong this band still is. Money may have had something to do with getting back together, but we've all got to eat. These Manchester gent's give their all, and on this particular night they gave it with reckless abandon much to the glee of this aging fan dripping in sweat and beer as close to the stage as me and mine needed to be. A splendid time was had by all. An encore featuring "Boredom," "Fast Cars," and the killer, "Orgasm Addict" was followed by a second encore of "I Believe." And then it was over.

Rumour has it that they may be back next spring. I guess we'll have to stick around and see. Meanwhile, The Buzzcocks are supposedly head-

ed for New York to do some recording with Bill Laswell behind the board.

Norm Van Rassel

**John Korsrud's Hard
Rubber Orchestra
Glass Slipper
Saturday December 7**

The Big Band images of fun and frolic during WW II come to mind. Glenn Miller and The Army Air Force Band, Chattanooga Choo Choo, living in your sailor's uniform. John Korsrud and the band showed us how far away this big band has come. If (underline) he were dead, Glenn Miller might turn in his grave. The Hard Rubber Orchestra presents a volatile and thrilling conception of ensemble jazz in hybrid with post war European influences such as Ligeti, Berio, Xenakis and Lutoslawski. Such an idea could be disastrous, but H.R.O. is very successful thanks to tastefully conceived compositions, arrangements and beautiful playing by the members of the band. Rather than playing so-called classical compositions "in the style of..." H.R.O. finds us a seat in a place where we can enjoy the discovery that jazz and European music share common potentials. We hear, for example, the stacking-up of orient-harmonies that have been a part of post-war jazz and classical music.

Another example can be heard in pockets of high-density tutti improvisation - again a common element in the post-war era. Where H.R.O. is successful is in their ability to avoid the disease of "borrowing" elements and juxtaposing, for example, jazz into a post-serial string quartet in something (a concept that should cause more trauma in listeners than it does). Nothing seems out of place in Korsrud's music. The band is wonderfully exploited by the compositions with many lovely instances of discerning orchestration and a keen sense of the right time for the right material, as opposed to the usual big band textbook arrangements. Overall, the music of H.R.O. shows that jazz can avoid clichés in favour of real compositional values and John Korsrud deserves applause for their execution of this difficult music. It's been a long time since I heard soloists dig into their extemporizations with such drive while the ensemble playing was always clear and sharp, despite the density of the material and the basement acoustics of the room. At all time, the musicians succeeded in giving a real groove to the music.

Ian Crutchley

**Jello Biafra
SUV Auditorium
Tuesday November 26**

Dead Kennedy's remind me of my skate betty days. Skating the ramps and listening to the Dead Kennedy's with the guys. Now, three years later, Jello Biafra's words meant a lot more to me than they did in 1988. Jello came out announcing that we had to do what he said or we would be shot. He gave us his version of a dictator run military police state. America is nearly one already. Mr. Biafra also talked against clear-cut-

ting, censorship, the government, and the Gulf War. He stressed to boycotting all tape stores which have age restrictions on music such as N.W.A. and his own spoken word albums. Write letters of protest to record companies who censor due to Tipper Gore and other right winged Christian organizations. If they receive more letters from YOU, the customers, they will listen and retract their censorship. For example, an audience member said Metro-town has age restrictions on tapes so boycott them (like you shop there eh?). Support the cool record stores like Trunk and Zulu. Anyway, Jello hates the government and all its hypocrites. The Gulf War, in his opinion, was just to keep America's economy going. All news is basically censored. Did you know that eight white males control 80% of the media in the world? Support alternative news sources and newspapers which are not censored in any way. He ended the over four hour show with the question "What can we do?" The confident crowd came up with many answers such as continually questioning and not accepting what the media feeds us, handing out pamphlets, writing letters, spray painting messages, boycotting and much more.

Coral Short

**247 Spyn
The Town Pump
Monday November 25**

The show was put off for a day due to a blizzard in the mountains which kinda screwed me up, cause I also had tickets for Jello's lecture at UBC. Since Jello chose to talk for four(!!) hours, I had to leave that early to get over there in time. Of course, in keeping with my luck, the first two bands had already finished. So I consulted a couple of buds and was told by Kirk that The Hard Corps, "were fuckin' insanely great," and "I assure me that Follow For Now" were absolutely heavy. This disappointed me, because I was hoping they would both rot, so I wouldn't have missed anything. Spyn came on at around midnight to an outrageously hyped crowd, and proceeded to turn the Pump into a sweat bath. Bodies were grinding while the first bar, and the singer was throw-

ing himself into the pit before the first song was done. The set was long, and the edge was thrasher than it has been on their last couple of albums. The new songs had a serious metal edge to them, which had them dishing out everything from b-core to solo to funk to speed metal, usually in the same song. The slamming was heavy but not vicious (just like the Best Friends show of last week, which was basically a pile of middle class assholes who obviously had no clue what to do) and singer Fluid drove into the crowd constantly through out the show.

New drummer Jol something-grother had a birthday that night, so he got to do a drum solo halfway through. I got a kick out of that, since the last time I saw one of those was probably in the '70's. The crowd loved them, and they came back for an encore to screams of "Spyn, Spyn," and did a couple of Hendrix songs, followed by three or four more of their own. 247 Spyn didn't stop until around 2:30, when the crowd was on the verge of exhaustion. I came out of there so sweaty, I caught a cold.

Rarely does one see a band play for that long and keep that energy up for the whole set, boys and girls.

Mof

**SNFU
Dogzilla B.C.
Red Sugar
Commodore Ballroom
Saturday December 7**

Well, the rumours flew for a few months prior to it actually happening - no thanks to me - but the SNFU reunion finally became reality. I guess, before I commit a reviewing faux pas, I should take some time to comment on the 3 opening bands. If you didn't go to the show count yourself lucky but if you did go you will then realize how much of a waste of time, and print space, it is to even mention their names again. Equal representation I say...they all SUCKED! In all honesty that's not fair to Red Sugar and Dogzilla B.C. because I didn't see them and therefore I have fallen as easy prey to that almighty monster known as gully by associa-

tion. This, in turn, stems from how hard Dead Surf Kids sucked on the proverbial rool. The first time that I saw Dead Surf Kids was when they opened for Pearl Jam @ the Town Pump a few months back and they were pretty cool. However, their opening slot for SNFU was nothing less than painful. I find it hard to believe that this clan of semi-literate posers got picked up by the American BMG label. If anything is going to bring this label to it's corporate knees it'll be DSK digging their financial grave. Mof was right, last month, when he said, "...this is the worst metal riffing I have heard..." Take it south boys, I hear they're making a sequel to Deliverance. C'mon, sequel.

SNFU, on the other hand, was everything everybody - minus the people who went with preconceived notions of seeing something other than a typical SNFU reunion - expected, which was a lot, to say the least. Chi and Co. hit the stage in a kinetic ball of energy and never let up; nor did they let the crowd swagger below a (un)comfortable level of mass-recognition.

The band seemed happy to be back together, and onstage, and showed their utter enthusiasm and joy through the historical time-capsule performance which the night proved to be. Sure, the guys are all a little bit older and they probably skate a little bit slower but they haven't lost the knack for belting out the hits of yesteryear. Not that this was in support of their newest album, The Last of Big Time Suspenders, a greatest hits package, so to speak, and they played almost everything from the SNFU discography.

Oh, you'll probably read, or hear, something entirely different from someone else about the show - maybe even from that blow-hard at the Georgin Straight who sings for that really shitty local band, The Ludwigs, and tries to tell us when that Chi croons for them all that it's really himself, Mr. Dennis Bates - but just flip the finger and say, "FUCK YOU! PUNK'S NOT DEAD!"

Scooter



**SHADOWY MEN ON A
SHADOWY PLANET**
Dim the Lights, Chill the

Dim the Lights, Chill the Ham
(Cargo Records)

[illegible]

RUNRIG
The Big Wheel
(Chrysalis)

Have we all been sleeping for the last decade? I recently received a package from Aberdeen containing three LPs (1) by Runrig. The oldest album being from 1981, some three

This 1991 collection, *Mewn Dyb*, came to my attention quite by accident and I'm not at all disappointed. There's a variety of styles here to keep the listener enthused through many listenings. From Hip Hop and House to your roots Reggae, a smattering of samples, and a wee bit o' Rap, and all of it is interesting and for the most, danceable.

It seems that over the last few years, some of the more interesting and up to date Dub releases have come out on ROIR. This *Mewn Dyb* by Liwybr Llaethog is further proof that ROIR is a label worthy of further reckoning.

Norm Van Rassel

THEE HEADCOATS
Headcoatitude
(Shakin' Street Records)

Here is a fantastic new platter from the English-Celtic rock band The Pogues and The Sarsaparilla Headcoats. For those of you who are square, these Headcoats are fronted by idiosyncratic punk drunks Billy Childish. He's been playing the game for years in such notorious combos as the Milkshakes, the Mighty Caesars and the Pop Rivers. This record, *Headcoatsville*, is these Headcoats NINTH LP and they've been together since 1989! They put out vinyl like it was going out of style... This new LP features the hits "Troubled Times" and "Everybody Lies" as well as some diamonds in the rough like "Snitch Baby" and "Don't Like You." Billy, Johnny and Bruce do it once again in classic style and finesse. This is a true punk rock and roll recording that shall not be overlooked. That said, this record is virtually impossible to find, so go to the source:

Shakin' Street Records, 70
Thornhill Rise,
Mile Oak, Brighton
BN41 2Y1, England
Grant Lawrence

JAMES BROWN
Love Over-due
(A&M)

James Brown, Mr. Dynamite, the Hardest Working Man in Show Business, Soul Brother Number 1, The God-Father of Soul, and all those other titles he has rightfully claimed since he started puttin' out hits in 1956, has released yet another album (he has put out about seventy, and literally hundreds of singles!), *Love Over due*. This post-prison recording is much better than his last release, the 1988 "I'm Real," with Full Force providing the electronics. This time he's back to a real live band, and the results are much

better. "So Tired of Standing Still We Got To Move On," hits harder than anything he's done since 1984's "Unity" with Afrika Bambaataa. The jail time actually seems to have done him good in that he could get away from the public eye and collect his thoughts. He really does sound younger than when he went in!

Anyway, we got some funky jams in "Move On," "Standing On Higher Ground," "Dance, Dance, Dance To The Funk," and "It's Time To Love." This is a solid release with enough punch and groove to surpass most of what he did in the late Seventies and Eighties, and although it's not as original and awesome as what he was doin' in the early Seventies

and Sixties, the man's 58 years old, just got out of jail, and it's his first release in three years, so there's nothing to complain about.

Adam Sloan

U2
Achtung Baby
(Ireland)

U2 and I go back a long, long way. Back in the late (very late) 1970's a bunch of us at our art school in Halifax were the organizers of a tape exchange between art schools in London and New York. From London we got the Pistols and their clones. From New York we got the Ramones and their clones. "Round about 1980 we received a cut from some Irish band named U2 (I think it was "Boy/Girl" but I don't sum-

Being big fans of the Clash we didn't think U2 amounted to much. Strange things began to happen, however. *Boy* was released and suddenly U2 was on the cutting edge of a new positive (not cynical), political (not nihilist) and spiritual (not death) post-punk movement. Because of the Edge's droning guitar they also got lumped into the Celtic rock category with Big Country and the Alarm (who I preferred). Does anyone remember this? Or that wearing a U2 pin was considered a subversive act?

Times have changed. Looking back at the '80's it is amazing to think that a band like U2 became what they became: the Mother of all bands. They are the only one-time alternative band to go to the absolute top, the new Beatles (bigger than Jesus!). I remember the year *The Joshua Tree* was released and how shocked the station manager at CKDU (Dalhousie University) was when the DJ's and listeners voted it the number one "alternative" release of the year.

Shortly thereafter came the over-saturation of U2, including the crass commercialization involved with *Rattle and Hum* and the ensuing backlash which resulted. Yeah, even I, an avid fan, haven't listened to anything but "When Love Comes to Town," with B.B. King in these past three years.

Last year the rumours began to surface that a new release was imminent. All I wanted was for these Irishmen to get back to the studio and produce, showing their musical growth in the process. Forget the new Beatles schtick and return to the Pistols-influenced band they once

Well, *Achtung Baby* is neither of these extremes, which probably isn't all that bad. If anything, this release shows the band maturing, a bit more cynical and a bit more atmospheric musically. The latter is no doubt due to the production of Daniel Lanois (comparisons with his own *Acadie* aren't far off). The strongest, and maybe least commercial cuts include: "Zoo Station," "One," "Until the End of the World," "So Cruel," and "The Fly." The less successful cuts are for the most part produced by Steve Lillywhite or supervising producer, Brian Eno.

This is a brooding album. The Lanois-esque atmospheric production, combined with the Edge's heavy funk borrowing, creates an existen-

[illegible]

tial stupor leaving us neither up nor down. Bono's lyrics have the feel of a man who has given up on changing the world and is more concerned with his own existence (an Irish mix of Jean-Paul Sartre and Leonard Cohen). The often droning industrial background adds to the purgatorial feel of the CD. Bono, who the Edge once described as "a horny guy who needs Jesus," and U2 as a band, who many critics complained have too much Jesus, seem to be spending their time in the Book of Job. Bono sings "and I'd join the movement if there was one I believed in, / Yeah I'd break the bread and wine, / If there was a church I could receive in, / 'cos I need it now."

Certainly there are problems with *Achtung Baby*, like too much Bono and not enough Edge, but it's not bad, really. I'm not even sure that this release will sell all that well: not enough pop-hooks—which may make it a little more "Politically Correct" for me to wear my pin and go to buy the album (in a disguise, of course).

HOLY ROLLERS
Fabuley
(Dischord)

It's kind of a neat story on how I stumbled across this disc so I'll share it with you. I was in the on-air booth at CTR looking through all of the new discs just added to the play list, because I hadn't been there for two weeks, and I came across the Holy Rollers. With disgust I said, "This isn't the Holy Rollers From Calgary!" to myself. Soon realizing the error in my self-posed question the name High Rollers crept into my memory and confirmed that this indeed was not that band.

"The High Rollers are a disco band. A seventies retro band whose idea of fun is bell-bottoms and big hats," says Dave Fortune, ex-Gal-

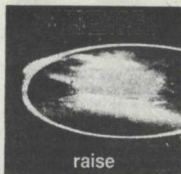
garian and present Cargo records rep. Obviously much different from this Midwest trio who hibernates in the Dischord confines.

22 tracks long, *Fabuley* is a combination of the band's previous LP's, *Fabuley* and *As Is*, and gets surprisingly boring very quickly. I say surprisingly boring because the first track, "Changing" explodes through the speakers with a My Bloody Valentine, dirge-core, guitar thing and ambient vocals...then, all of a sudden, the song ends and everything is just pretty mediocre until track 13, "Head On." This is not a good ratio on a 22 song disc. Actually, the only thing that caught my attention about "Head On" was the Spinal Tap, "Hell Hole", guitar riff in the chorus.

At times the dice spurt out Fugazi-type stuff but that is probably hard not to do when Ian Mackaye produced this outing and over-empowers the label. This poses the question, are all bands on Dischord straight-edge? Personally, I don't know because I haven't listened to everything on the Dischord label but it's again obvious that all Dischord bands share a common anti-American denominator and are all under the watchful and scrutinous eye of the Federal Bureau of Investigation? But then again, who isn't? I'm quite sure that all the FBI agents have to do is punch in a few key words like "Reprovisional" or "Styrofoam" and this huge, bold type Dischord logo glitches up the whole fuckin' system for weeks. Point in case, that's probably Ian Mackaye's intent.

Well, as hard as the Holy Rollers try to keep the proverbial hounds on the Dischord heels they fail triumphantly. Maybe I expect far too much from these bands but isn't that what they are supposed to do...live up to our expectations?

—Scooter



raise

SWERVEDRIVER
RAISE
(A&M)

MY BLOODY VALENTINE
LOVELESS
(WEA)

Oooh...I've been listening to both of these albums for over a month now and for some reason have the idea in my head that I should be reviewing them together. Not sure why, maybe 'coz both Swervedriver and My Bloody Valentine were both nurtured on England's Creation label, or perhaps because they give hope to all those who have been looking for some decent music to come from across the Atlantic after that tremendously annoying barrage of Stone Roses/Happy Mondays shit.

MBV's "Loveless" is my personal favorite of the two, because of its consistency and the fact that it confirms in my mind that My Bloody Valentine are all geniuses. My roommate thinks that there is something severely wrong with the tape deck whenever I put this album on—the trademark guitar samples and re-sam-

ples and re-sampled samples are everywhere. Time and sound are twisted into songs and lyrics and even around dance beats: "Soon", from last year's "Clider" EP is included as the last track.

Recently while watching TV at a friend's house I saw a National Geographic program on the mating rituals of the two slugs climb up a tree, loop around each other and begin a slow descent hanging from a rope of their own sliminess, while their sex organs emerge from their heads and they do their thing. My Bloody Valentine would have been the perfect soundtrack.

Swervedriver also have a definite ambience, although it seems to be more a creation of the production value than as a part of the songs themselves. "Raise" is a bit scattered, with some parts being excellent and others a bit monotonous and self-indulgent. "Sci-Flyer", "Son of Mustang Ford", "Deep Seat", and "Feel So Real" all have more juicy riffs to keep me nodding along for the whole record, although other people I know simply swear by this album. Good enough to add to your collection if you're looking for a slightly different take on the old indie-rock thing.

Rory Tall

GRIND CRUSHER

And They All Died
Try as they might, the bands on the Grind Crusher compilation tape wouldn't even scare small children or grandmothers. The fright-potential expected on a shrill-metal tape is sadly lacking. Also missing from most se-

lections is any shred of originality.

The bands Heresy, Morbid Angel, Repulsion, Godflesh, Terrorizer, Hellbastard, Carnage, Napalm Death and Bolt Thrower all sound like Venom wanna-bes, with an occasional Yngwie Malmsteen/Judas Priest/Iron Maiden/Mercyful Fate guitar solo thrown in for variety. They obviously run out of ideas after coming up with a suitably sepulchral name. It's hard to believe so many people could try and fail to achieve a Cronos/Lenny vocal effect.

In some cases, humour compensates for lack of originality. Lawnmower Deth asks the musical question "How many times can you bounce up and down on Satan's little tramp-o-line?" (I give up...how many?) Sweet Tooth's "Fat City eats two dozen people" sounds more like "Fisto eats two dozen doughnuts." Carcass's "Eshame to Consume" might be amusing, but we'll never know; the vocals are recorded backwards. And Spazzic Blurr demands to know "where is me Marco, where is me shaboo," despairing in the end because the vocalist can't say "Marco-shaboo" fast enough. (Spazzic, yes; Blurr, no.)

Several songs are musically unique. Naked City's "Osaka Bondage" blends thrash metal with 50's radio and late-night piano jazz. Old Lady Drivers' "Colostomy Grab-bag" combines wheezing metal guitar with Lola-like acoustic and Spanish electric guitars. (And yes, the singer does sound like an old lady.)

If you like uninspired death-metal, or want a good laugh, Grind Crusher's for you.

Karen Rempel

MOFO'S PSYCHOSONIC PIX O' THE MONTH

The most disposable genre of bad pop is the novelty song. Born out of a fad or a news event or whatever current thing that perks this imploding society timing has forced me to be a part of, these songs, if timed right, make dollars for people who for the most part, don't deserve it. There are three key things about novelty songs to know: 1) They are usually in the first person (MY ding-a-ling, I'VE got pac man fever, tie ME kangaroo-down sport), to make you sage identify with it; 2) most are by two-dimensional djs (such as Rick Dees, who's a tv talk show made Arsenio seem intelligent); 3) well, maybe there are only two things to know. These songs mercifully short-lived, and disappear faster than Bruce Willis movies, but true to my sick nature, here's a few you can't do without:

CHUCK BERRY-My Ding-a-ling - Guaranteed to be the first song about your jimmy to hit the airwaves, it is also a paeen to running off a batch by hand. Once it got past the censors, Chuck had thousand of grade 2-6 kids singing about their own ding-a-ling. First safe-sex song, too.
CHEEZABILITY RATING: 95

RAY STEVENS-The Streak - In case you puppies out there didn't know it, the seventies were filthy with cheap

fads like pet rocks, spouse swapping, and thinking cocaine was cool. Ray Stevens, king of goofy greas like Guitartzan and Ahab the Arab, couldn't let this one lie. Striking was the old art of doffing your clothes and running buck nodd through sporting events, funerals, presidential inaugurations, whatever. Ray lends purpose and form in this document of desperate expression of freedom. Plus, it has a cool slide whistle. (Sidebar: If you really wanna do Ray, you gotta do it right. My pal Wobba informs me that Ray did a number of similar songs like "Where Have You Gone Barry Manilow?", so if you want to join the Ray cult, hunt away!
CHEEZABILITY RATING: 75

RICK DEES-Disco Duck - Undoubtedly, this says it all about disco. This dj lent both his dimensions to Disco Duck and true to the novelty song axiom, it shot to the top. Friends of mine who know Dees from his horrible talk show still refuse to believe he did this one.
CHEEZABILITY RATING: 60

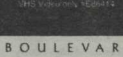
SHOWDOWN-The Rodeo Song - I don't know if this qualifies, since it qualifies as a classic in the prairies, where arrested development is a cherished value and the song is the anthem of the Rodeo Cult, which I

don't have time to describe how warped THAT is. High point of this (rumoured to be written by versatile performer Gaye De-lomme) tune is the radio version; because there are so many nasty words in it, the radio version is cool, since just about the only words that aren't bleeped are 'off to the rodeo'.
CHEEZABILITY RATING: 45 (higher if you chew Red Man)

DISHONOURABLE MENTION-HANK WILLIAMS JR.-Don't Give Us A Reason - No doubt, this is the worst kind of novelty song. Propaganda put out to stir up the masses into supporting the Gulf actions, this clown manages to put himself in the unlikely equation that resulted in the Gulf War as the jingoistic, racist tune rose to the top of the charts. Ranks right up there with the film "Triumph of the Will" and David Duke's campaign song as a low point of propaganda. **CHEEZABILITY RATING: Are you kidding?**

Of course there are thousands more to add to this list, but these are a good start. Bye for now, and don't forget to send those weird titles for swell gifts!

SURVIVE.

 BAD RELIGION 80-85  BAD RELIGION 1980-1985	 PENNYWISE  PENNYWISE UP CHICKENHEAD
 BAD RELIGION 1986-1988	 DOWN BY LAW UP CHICKENHEAD
 BAD RELIGION 1989-1990	 COFFIN BREAK UP CHICKENHEAD

30 **DISORDER** EPI TAPH 6201 SUNSET BOULEVARD, #111, HOLLYWOOD, CALIF. 90028 USA



SUNDAYS

ARE YOU SERIOUS? 8:00AM-12:00PM The newest new music and information on concerts, recordings, and composers with host Ian Cutler.

THE BRUNCH REPORT 12:15-12:55PM News, sports, weather and more with the CTR News, Sports and Weather Departments.

THE ROCKERS SHOW 12:15-3:00PM Hosts: George Karatz and Mike Cherry. Reggae, funk, soul, and fashion. Dancehall, Dub, Roots, Love-rock, Rock Steady, Ski and beyond.

THE SUNDAY MAGAZINE 5:00-5:30PM All the day's news, weather and sports, and a feature. Hosted by Helen G and Bill Currie.

MAURYS GOT THE NIGHT OFF 9:00-9:30PM Kooky antics, current in-laws, George Karatz and Mike Cherry. Reggae, funk, soul, and fashion. Dancehall, Dub, Roots, Love-rock, Rock Steady, Ski and beyond.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-wise Gavin Walker. Features: at 611.

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RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague Hip Truck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KJVC (San Jose, California).

MONDAYS

THE MORNING SHOW 7:30-8:15AM Wake up with the CTR Morning Show. All the news, sports and weather you need to start your day. Plus what's happening at UBC each day with UBC Digest, a feature interview and more. Topped off with the BBC World Service News at 8:00AM. We're from London, England. Hosted by Ian Gunn and Anthea Rowlands.

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownies James and Peter offer a sexy blend of the familiar and exotic in an excitingly lush blend of aural delight. Tune in and enjoy each week's new special.

DON AND GORDON'S STUPID RADIO

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DON AND GORDON'S STUPID RADIO

SHOW 11:00AM-1:00PM Random selection, multiple exposures, Dan, Doug, Bunnie, and a mission from God.

THE AFTERNOON REPORT 1:00-1:15PM News, sports and weather.

MECHANICAL OBJECT NOIZE 1:15-3:00PM CTR's only all industrial / electronic show with different feature albums every week. With your pal, Jane, Cevin Key, Bess, some of us.

THE CTR DINNER REPORT 5:00-5:30PM All the latest on campus: news, sports, an in-depth interview, the arts or film review, editorial commentary and more. Weekdays with host Ian Cutler.

AUTOMATIC AMATEURISM 5:30-6:00PM The sports show that settles with insight while staying off one with the sports world. Hosted by Bill Currie, who always gives 110%.

BOYXER SHOT NOIZE 7:00-9:00PM A couple of guys who like to walk around in their boxer shorts with their big fat guts hanging out. Jerome Broadway and Ganel Timothy Harry alternate weeks.

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placed...so will you.
27th There is no doubt that Horace Silver was and is one of the most important pianists and composers of the last forty years. Horace's style and sound was the most influential in the field of jazz. The "Synergy of Silver" is a representative album from this period. Silver with Hank Mobley (tenor) and Art Farmer (trumpet).

TUESDAYS

THE MORNING SHOW 7:30-8:15AM Hosted by Anthea Rowlands and Ian Gunn.

MADONNA DEATH WATCH 8:15-11:00AM AM Mornings haven't been the same since the Friendly Giant was caught playing with Barry L'Amoreaux. Time and Mr. Duesapelle the not-so-candy. Mom-core with Bryce and Scooter.

DOG'S BREAKFAST 11:00AM-1:00PM Dog's breakfast. 1. A mess. 2. Chicago. 3. 1930. 2. Confusion. 3. 1930. Australia: since 1935. Time in for in-depth pandemonium, history and fairy tales. With your exquisite hostess Helen G. Yes, there is life beyond the dog.

BLOOD ON THE SADDLE 1:15-3:00PM Country music to agitate the cowhills of your backs to. With your host-pete Jett.

LIVE FROM VENUS 3:00-5:00PM Women-made music and stuff, hosted by Jane Tilley.

THE REAL DEAL 6:30-7:00PM "If it ain't rap then it ain't rap." Easy E. Hardcore rap. Your hardcore rap host Terror T.

THE UNHEARD MUSIC 7:00-9:00PM Demo Director Dave Sawyer provides a window into the best and worst of the newest Canadian music.

AVANT-PG 9:00PM-12:00AM Alternating Tuesdays with Wolf at the Door. Now these hosts of funky ambient noise piggy with Pete Lutyehue.

WOLF AT THE DOOR 9:00PM-12:00AM Alternating Tuesdays with Avant-PG. The latest in rock music and interesting drama every second week. With Lupus Vonderbeek.

AURAL TENTACLES MONITE UNTIL THE MOON DROPS FUN for the whole family to enjoy. Weird chunks of news, odd pieces of language, Piers and the 2AM WWOD.

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hence the title.
NORMAN'S KITCHEN 3:00-5:00PM Sleep! All I want is a little sleep!
NO INTERMISSION 5:30-6:00PM Addressing the drama, theatre, film and art communities. Anthea Rowlands.

HANFORD NUCLEAR PIZZA PE 6:00-7:00PM Alaska? Maybe. BC? Yep. Washington? Yep. Oregon? Yep. California? Uh...maybe. Pacific Northwest? Yep. Yep. Yep. Yep. Ravena? Yep.

JIGGLE 7:00-9:00PM Join Sal's fat-tired, Milky and Gavin for their weekly homage to the "big ol' ball it's punk, Big Ring Ray GRIND, GRIND, GRIND. If the elderly get spooked by it, we'll play it. Drop by, we'd love to talk to you.

CORALATION 12:00-4:00AM I love Canada. Yvonne, Canadian music with Coral.

THURSDAYS
THE MORNING SHOW 7:30-8:15AM Hosted by Anthea Rowlands and Ian Gunn.

VOICE OF DISSENT 1:00-3:00PM The two outside the window struggling frantically to escape the feeling, the bling bling, but it cannot. I am mesmerized by its movement, twisting slowly, the screaming howl of its contention echoed in the cacophony of bed sides and repressed faces. You must pay, you must work, you must spend. How much time will you spend? How much? Time will you spend. Time will pass, as you spend, and you will spin 'til you are spent. Time to listen, time to play, time to rest. A crazy mix of music from everywhere and anywhere. Send me a tape of your poetry/spoken word landscape collage.

FLEX YOUR HEAD 3:00-5:00PM —HARD— —JUNK—
—COS—
RED HOT AND BLUE 8:00-9:00PM Roots music, rhythm and blues, rock 'n' roll, and who knows what, hosted by Eddie J.

LIVIN' ON THE THUNDERBOLD RADIO HELL 9:00-11:00PM Local music from 9. Live bands from 10.

Jan. 2nd - Hootenorm
Jan. 9th - Allen Gie
Jan. 16th - Terror of Tey Taw
Jan. 23rd - Interfused Four
Jan. 30th - Dogzilla B.C.

ABSOLUTE VALUE OF NOISE 11:00PM-

1:00AM-1:30AM Canadian industrial. Noise with four-dimensional psycho-acoustic interactivity. Proliferator: Peter Courtenaume.

MEGALITHS 1 AM-WHEN U STOP LISTENING minimalist. Adam Sloan is responsible.

FRIDAYS
THE MORNING SHOW 7:30-8:15AM Hosted by Ian Gunn and Anthea Rowlands.

THE INTERNATIONAL VENUE FLTPAP
NETWORK OF LOVE 11:00AM-1:00PM It's, it's, it's my intention to model to everybody on time, but, you know, the life of a mature "working man". The purpose of my show is to play music. Bye G.

THE NOIZ SHOW 2:30-3:30, 4:00-5:00PM 1992. Oh well. The last year before 1991 with a palindromic number was 1881 but now we only have to wait 182002. Tune in for noise from palindromic years. Adam Noli.

NARROWLY THE HUMAN SERVICE PRESENTS... 3:30-4:00PM YOU the listener have the ultimate control. YOU can turn off the radio. YOU can make your opinions heard. YOU must realize Narrows and the Grand Duchy of Cal Calme, Cleopatra Von Fluffenstein are only your friends.

THE CTR DINNER REPORT 5:00-5:20PM With "The Voice of Reason," our weekly look back at the week in the news, tongues firmly in cheek.

THE THUNDERBOLD PREVIEW 5:20-5:30PM The Sports Department's preview of what'll be going down this weekend, so tune in!

THE DAILY AND SUZZ SHOW 6:00-9:00PM Underground sound system-style music. Radio.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emory's Radio Free America.

HOMEBAS 9:00PM-12:30AM Dave Emory and fresh beats for a groovy evening with Bob D. Noah on the wheels of steel.

Ump 5pm 12:30AM Morning Intercontinental music critically demand a human officer oversee these operations of all times.

Jan. 2nd - Hardcore Pornography
Jan. 10th - Chickin'cows: deep fried meat farts or cryptic headspace demodifiers
Jan. 17th - 'Aye Caplin', Tune in the trouble with Tibbles', Tune in

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for sure.
Jan. 31st - People have been going absolutely ape crazy on the Dad's Root Beer Jan. 31st - Hootsey apple bottom juggling umbrellas while wearing a women's cummerbund. A.K.A. Show your sexual fantasy Part 2.

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Vancouver's biggest and best acoustic/roots/roque radio show. Now in its 6th year on CTR's Roots music around the world.

POWERCORDED 12:15-3:00PM Vancouver's only true model show: local demo tapes, imports and other rarities. Gerald Staggerhead and Metal Ron do the damage.

IN EFFECT 3:00-5:00PM The Hip-Hop Beat and nuttin' butt. With hosts B.J. and P.O.S.

THE SATURDAY MAGAZINE 5:00-5:30PM UBC's weekend new. A local listed news, sports, weather, a movie review, feature report and more. News with Lin Dinardo: Doug Richards has sports.

THE AFRICAN SHOW 8:00-10:00PM It's a music thing from Africa. It's an awareness thing of self and others. It's an African house party. Stores, music, dance fun. Welcome! Your host, me.

GROOVE JUMPING 10:00-12:00AM There are those who are never happy with the status quo. Those who must have the new, those who define themselves by what others are not...uh, this is more to the point. Out of beer, out of tune, and out of control...music to paint and paint. Hosted by Terry Holand.

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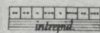
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KICK AT THE DARKNESS:

The Songs of Bruce Cockburn



7⁹⁴ 12⁹⁴
cass c.d.

Includes "Lovers In a Dangerous Time" by the Barenaked Ladies. Watch for the new video.

This release features some of Canada's hottest young artists singing many of Bruce Cockburn's finest works. **Jane Siberry** teams up with **Martin Telle** of the Rheostatics to create a haunting duet of "A Long Time Love Song". The **Skydiggers** contribute a Dylanesque version of "One Day I Walk", and solo artist **Anne Bourne** (who has played with Jane Siberry and Loreena McKennitt) sings "Silver Wheels". **5 Guys Named Moe**, who released a critically acclaimed album in the U.K., and **The Barenaked Ladies** have also recorded sparkling versions of Cockburn classics. And making a very special recording appearance is **Rebecca Jenkins** (Bye Bye Blues) who is also a Jane Siberry alumnus.

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Dec. 23 **OLIVER AND THE ELEMENTS**
Dec. 24-26 **Closed: Happy Holidays!**
Dec. 27-28 **THE DEMONS**
Dec. 30-Jan. 4 **AMOS GARRETT
THE LEGENDARY BLUES BAND with
DORA YOUNG**
Jan. 13 **OLIVER AND THE ELEMENTS**
Jan. 14-18 **PROFESSOR BLUES BAND**
Jan. 20 **OLIVER AND THE ELEMENTS**
Jan. 21-22 **SUE LEONARD**
Jan. 23-25 **JIM BYRNES**
Jan. 27-29 **HARPODOG BROWN**
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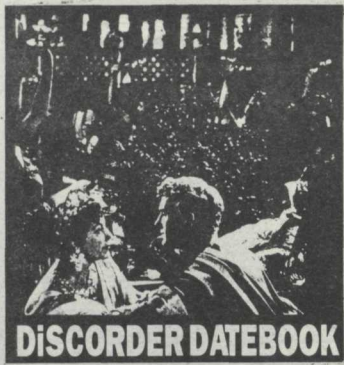


KILL THE Fucker.

I'M GONNA KILL 'EM

PARTY IN PLASTICLAND NOW.

SURE... TRYING TO...



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FR1 20 Last call CD release party with the Grooveholic and the Enigmas at Station Street Arts Centre. Video Bar-que at the Railway Club. Swastars, Touch 'n' Go's and Reddies at the Crout Elephant. The Bala's at the Railway Club. The Bala's, Siphoshe, Chris Houston's Acoustic Thing, Minidisk Jug Band at the Commodore. All Wierds Quoted at the Glass Slipper. Harpwood Blues and the Bloodhounds at Hogan's Alley. Wives Women Wild Women at La Quenna. Mistake Gals at the WISE Club. Sue Leonard Band at Maximum Blues Pub. Billy Connolly at the Railway Club. Hard Margaret with Electrophile at Speedy O'Tobbs (Beltingham). For Colored Girls Who Have Considered Suicide/When the Rainbow is End at the Vancouver East Cultural Centre. The Nutcracker at the Surrey Arts Centre. Harpwood Blues and the Bloodhounds at Hogan's Alley. Christmas Show exhibition by Alberto Doreado (painting/drawings), Lina Delan (mixed media/sculpture), Sandra Shorey, Christopher Carter, Benita Lewis, Mike Johnson at the WISE Club (until the 1st). Artista Make Home Good exhibition by Ace Average, Joe Cummins, Theresa Henry, Renee Ann Jensen, Doreen Pen, Katherine Thorne at a Walk in. (until the 1st). Terry Easak exhibition Lovebone at the Western Front Gallery (until Jan 26th). Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SAT 23 CTR PRESENTS GAB RUPPERT WITH DEAD BOMB AND 160 at THE CRUEL ELEPHANT. The Bala's at the Yule. Stotters at the Railway Club. The Machine at the Commodore. Paul Plesley Trio at the Glass Slipper. Karyn Xavier & Family, Vancouver Morris Men and Thelma Come Morris at the WISE Club. Harpwood Blues and the Bloodhounds at Hogan's Alley. For Colored Girls Who Have Considered Suicide/When the Rainbow is End at the Vancouver East Cultural Centre. The Nutcracker at the Surrey Arts Centre. Harpwood Blues and the Bloodhounds at Hogan's Alley. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SUN 22 Bughouse is at the Railway Club. Sue Leonard Band at Maximum Blues Pub. THU 20 Mike Jacobs Band at the Railway Club. Sue Leonard Band at Maximum Blues Pub. Christopher Blues Band at Hogan's Alley. A Room with a View (7:15pm) and Bachelors' Feast (9:30pm) at the Ridge. Christmas Show exhibition at Ace Gallery. Artista Make Home Good exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

MON 23 CTR ALTERNATIVE MONDAYS AT THE PIT PUB. The North Pole with DJ Noah at Graceland. Oliver and the Elements at the Yule. Rosalie Sorrento and Melaine Ray at the Vancouver East Cultural Centre. Bughouse is at the Railway Club. Sue Leonard Band at Maximum Blues Pub. Christopher Blues Band at Hogan's Alley. A Room with a View (7:15pm) and Bachelors' Feast (9:30pm) at the Ridge. Christmas Show exhibition at Ace Gallery. Artista Make Home Good exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

TUE 24 Bughouse is at the Railway Club. Sue Leonard Band at Maximum Blues Pub. THU 20 Mike Jacobs Band at the Railway Club. Sue Leonard Band at Maximum Blues Pub. Christopher Blues Band at Hogan's Alley. A Room with a View (7:15pm) and Bachelors' Feast (9:30pm) at the Ridge. Christmas Show exhibition at Ace Gallery. Artista Make Home Good exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

FR1 27 No Fun at Christmas with Dave Shameskin at the Crout Elephant. The Demons at the Yule. Mike Jacobs Band at the Railway Club. Sue Leonard Band at Maximum Blues Pub. Christopher Blues Band at Hogan's Alley. Bill Clark Sextet at the Glass Slipper. For Colored Girls Who Have Considered Suicide/When the Rainbow is End at the Vancouver East Cultural Centre. The Nutcracker at the Surrey Arts Centre. The Fisher King (7pm) and Brazil (8:30pm) at the Ridge. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SAT 28 Came Toads with Rumble Fish and Prattles at the Crout Elephant. The Demons at the Yule. Mike Jacobs Band at the Railway Club. Christopher Blues Band at Hogan's Alley. Roger Baird and Real Time at the Glass Slipper. Sue Leonard Band at Maximum Blues Pub. Let's Conquer with the Band of the Commodore Ballroom. Once upon a Coliseum. For Colored Girls Who Have Considered Suicide/When the Rainbow is End at the Vancouver East Cultural Centre. The Nutcracker at the Surrey Arts Centre. The Fisher King (7pm) and Brazil (8:30pm) at the Ridge. Christmas Show exhibition at Ace Gallery. Artista Make Home Good exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SUN 29 Morley of the Week at the Railway Club. Blues Jam at Hogan's Alley. Francis House D O'Gels at the Glass Slipper. For Colored Girls Who Have Considered Suicide/When the Rainbow is End at the Vancouver East Cultural Centre. Abaddon at Presentation House. The Fisher King (7pm) and Brazil (8:30pm) at the Ridge. Christmas Show exhibition at Ace Gallery. Artista Make Home Good exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

MON 30 CTR ALTERNATIVE MONDAYS AT THE PIT PUB. Sepatu Big Boss at the Railway Club. Anne Garrett at the Yule. Vagabond at Hogan's Alley. Renee Rosales and The Grooves at the Glass Slipper. For Colored Girls Who Have Considered Suicide/When the Rainbow is End at the Vancouver East Cultural Centre. Slacker (3:30pm) and Trust (9:30pm) at the Ridge. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

TUE 31 Gorilla Gorilla, Superconductor, Windward, Tankship at the Crout Elephant. Anne Garrett and the A Team at the Yule. Raging 20's Award-Gate Fetish Teams at the Tanya Zone. Scarce Scarce Marmosa and the Rainforest at the Commodore Ballroom and the Bloodhounds at Maximum Blues Pub. Handrock Miners at the Railway Club. Jazzman Devil with Love Jesus O'Gels at the Glass Slipper. Trooper with Slabbers at 86 Street. Fushkush 82 at DJ Noah and DJ Chad at Graceland. Surreal McCoy and The Grooves at the Glass Slipper. West Street at the Commodore Ballroom. Spillars at the Commodore Ballroom. Gays Delusion at the Rattlesnake Grill. Brain Damage and Gall Broom at the Stadium Street Arts Centre. Katz 'n' Jim New Year's Eve at the Vancouver East Cultural Centre. The Nutcracker at the Surrey Arts Centre. Harpwood Blues and the Bloodhounds at Hogan's Alley. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

WED 1 Anne Garrett at the Yule. Vagabond at Hogan's Alley. Eating (3:30pm) and New Year's Eve (9:30pm) at the Ridge. Christmas Show exhibition at Ace Gallery. THU 2 CTR COOL THURSDAYS AT THE PIT PUB. Pagan French with Ludwigs and Indecipherables at the Crout Elephant. Walling Walker Blues Band at the Maximum Blues Pub. Bulke Suburban Group at the Glass Slipper. The Legendary Blues Band with Dora Young at the Yule. Europe, Europa (7:15pm) and Angry Harvest (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

FR1 3 Last Wild Show On The Town! Touch the Ground at the Glass Slipper. Anne Garrett at the Yule. Vagabond at Hogan's Alley. Hey! That's My Mike at the WISE Club. The Nutcracker at the Surrey Arts Centre. Harpwood Blues and the Bloodhounds at Hogan's Alley. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SAT 4 New Earth at the Glass Slipper. Red Hot Chili Peppers with Pearl Jam at the PNE. Morgan Davis at the Maximum Blues Pub. No Man Fast at the WISE Club. Anne Garrett at the Yule. Vagabond at Hogan's Alley. Shaka at Speedy O'Tobbs (Beltingham). The Nutcracker at the Surrey Arts Centre. Harpwood Blues and the Bloodhounds at Hogan's Alley. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SUN 5 Kate Hammett-Vaughn Group at the Glass Slipper. The Commitments (7:30pm) and U2: Rattle and Hum (9:40pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

MON 6 CTR ALTERNATIVE MONDAYS AT THE PIT PUB. Walling Walker Blues Band at the Maximum Blues Pub. Taxi Driver (7:15pm) and Citizen Kane (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

TUE 7 CTR FUNK TUESDAYS AT THE PIT PUB. Disco Night at the Crout Elephant. The Legendary Blues Band with Dora Young at the Yule. Walling Walker Blues Band at the Maximum Blues Pub. Taxi Driver (7:15pm) and Citizen Kane (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

WED 8 CTR HOT WEDNESDAYS AT THE PIT PUB. Sam Bam with Dad Happy and Slacker Blues at the Glass Slipper. Walling Walker Blues Band at the Maximum Blues Pub. Bulke Suburban Group at the Glass Slipper. The Legendary Blues Band with Dora Young at the Yule. Europe, Europa (7:15pm) and Angry Harvest (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

THU 9 CTR COOL THURSDAYS AT THE PIT PUB. Pagan French with Ludwigs and Indecipherables at the Crout Elephant. Walling Walker Blues Band at the Maximum Blues Pub. Bulke Suburban Group at the Glass Slipper. The Legendary Blues Band with Dora Young at the Yule. Europe, Europa (7:15pm) and Angry Harvest (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

FR1 10 Flashback at the Commodore Ballroom. Paul Plesley Trio at the Glass Slipper. Grapes at the Ridge. The Legendary Blues Band with Dora Young at the Yule. Europe, Europa (7:15pm) and Angry Harvest (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SAT 11 Hunger Farm with Mickey Carter and Look Back at the Crout Elephant. Clyde Reed Quoted at the Glass Slipper. Walling Walker Blues Band at the Maximum Blues Pub. Bulke Suburban Group at the Glass Slipper. The Legendary Blues Band with Dora Young at the Yule. Europe, Europa (7:15pm) and Angry Harvest (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

Galexy. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery. SUN 18 Giuseppe Bonini Quartet at the Glass Slipper. Matapicchi Chamber Music Piano Power at the Vancouver East Cultural Centre. P.O. at the Glass Slipper (Beltingham). Frankie and Johnny (7:15pm) and City Slickers (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

MON 19 CTR ALTERNATIVE MONDAYS AT THE PIT PUB. Oliver and the Elements at the Yule. Original Shores at the Maximum Blues Pub. Boys n' the Hood (7:30pm) and Rage in Harlem (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

TUE 14 CTR FUNK TUESDAYS AT THE PIT PUB. Professor Blues Band at the Yule. Original Shores at the Maximum Blues Pub. Boys n' the Hood (7:30pm) and Rage in Harlem (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

WED 15 CTR HOT WEDNESDAYS AT THE PIT PUB. Sublime at the Crout Elephant. John Lee Hooker at 86 Street. Professor Blues Band at the Yule. Original Shores at the Maximum Blues Pub. Time and Rhythms at the Glass Slipper. McFarland Band at Speedy O'Tobbs (Beltingham). This is My Life! at Waterfront Theatre. Ayl Carmela (7:30pm) and Women on the Verge of a Nervous Breakdown (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

THU 16 CTR COOL THURSDAYS AT THE PIT PUB. Facupuller with Rolica and Shotgun at the Crout Elephant. Original Shores at the Maximum Blues Pub. Professor Blues Band at the Yule. Ron Samworth Group at the Glass Slipper. This is My Life! at Waterfront Theatre. Ayl Carmela (7:30pm) and Women on the Verge of a Nervous Breakdown (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

FR1 17 Scarce Scarce Marmosa at the Crout Elephant. Jennifer Scott Quintet at the Glass Slipper. Professor Blues Band at the Yule. Original Shores at the Maximum Blues Pub. Slacker (3:30pm) and Trust (9:30pm) at the Ridge. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SAT 18 CTR PRESENTS LOVE BATTERY WITH ZIP GUN AND SYBL at the CRUEL ELEPHANT. Right to Life at the Commodore. Original Shores at the Maximum Blues Pub. Bole Marmosa at the Glass Slipper. Professor Blues Band at the Yule. Bulke in Lead at Speedy O'Tobbs (Beltingham). The Nutcracker at the Surrey Arts Centre. Harpwood Blues and the Bloodhounds at Hogan's Alley. Christmas Show exhibition at a Walk in. Terry Easak exhibition Lovebone at the Western Front Gallery. Exhibition by Manowman at Smash Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SUN 19 Blaney/O'rd Amalgamation at the Glass Slipper. This is My Life! at Waterfront Theatre. Fast at the Vancouver East Cultural Centre. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

MON 20 CTR ALTERNATIVE MONDAYS AT THE PIT PUB. Oliver and the Elements at the Yule. Incoignito at the Maximum Blues Pub. Boys n' the Hood (7:30pm) and Rage in Harlem (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

TUE 21 CTR FUNK TUESDAYS AT THE PIT PUB. Sue Leonard at the Yule. Incoignito at the Maximum Blues Pub. Boys n' the Hood (7:30pm) and Rage in Harlem (9:30pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

WED 22 CTR PRESENTS GAB RUPPERT WITH THE MOTHER TRUCKER at the CRUEL ELEPHANT. CTR HOT WEDNESDAYS AT THE PIT PUB. Opyskale at the Glass Slipper. Incoignito at the Maximum Blues Pub. Sue Leonard at the Yule. McFarland Band at Speedy O'Tobbs (Beltingham). This is My Life! at Waterfront Theatre. Fast at the Vancouver East Cultural Centre. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

THU 23 CTR COOL THURSDAYS AT THE PIT PUB. Francis House D O'Gels at the Glass Slipper. Jim Byrne at the Yule. Incoignito at the Maximum Blues Pub. This is My Life! at Waterfront Theatre. Fast at the Vancouver East Cultural Centre. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

FR1 24 Dharma Bums at the Crout Elephant. Roger Baird and Real Time at the Glass Slipper. Jim Byrne at the Yule. Incoignito at the Maximum Blues Pub. Jambalaya at the Maximum Blues Pub. P.O. at the Glass Slipper. The Legendary Blues Band with Dora Young at the Yule. Europe, Europa (7:15pm) and Angry Harvest (9:25pm) at the Ridge. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

SUN 25 Persuasive Pulse featuring Salvador Ferreres at the Vancouver East Cultural Centre. Cook and the Endless at the Glass Slipper. Terry Easak exhibition Lovebone at the Western Front Gallery. Josef Koudelka exhibition and Beyond Control exhibition at Presentation House Gallery.

MON 26 CTR PRESENTS BATES IN TOLAND at the CRUEL ELEPHANT. CTR ALTERNATIVE MONDAYS AT THE PIT PUB. The Press in Robotic Square Theatre. Harpwood Blues at the Yule. Fast at the Vancouver East Cultural Centre.

TUE 28 CTR FUNK TUESDAYS AT THE PIT PUB. Harpwood Blues at the Yule. Fast at the Vancouver East Cultural Centre.

WED 29 CTR HOT WEDNESDAYS AT THE PIT PUB. Harpwood Blues at the Yule. May'sounds of India at the Glass Slipper. Fast at the Vancouver East Cultural Centre.

THU 30 CTR COOL THURSDAYS AT THE PIT PUB. Sugar Blues at the Yule. Above Ground at the Glass Slipper. Fast at the Vancouver East Cultural Centre. Starline Sea Scape at Vancouver Live Shows.

FR1 31 CTR HOT FRIDAYS AT THE CRUEL ELEPHANT. Dear Lisa Quoted at the Glass Slipper. Sugar Blues at the Yule. Dirty Dozen Brass Band at the WISE Club. Paled at Speedy O'Tobbs (Beltingham). Fast at the Vancouver East Cultural Centre. The Nutcracker at the Surrey Arts Centre.

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